A Leaton

A PRACTICAL NEW

GRAMMAR,

WITH

Exerciſes of Bad Engliſh:

OR, AN

EASY GUIDE

To SPEAKING and WRITING the

ENGLISH LANGUAGE

PROPERLY and CORRECTLY.

CONTAINING,

I. ORTHOGRAPHY; or True Spelling, which treats of the Sounds and Uſes of the ſeveral Letters in all Poſitions; of the Diviſion of Words into Syllables, and the Uſe of Points.

II. PROSODY; Or the Art of Pronouncing Syllables in Words truly, with Tables of Words properly accented.

III. ETYMOLOGY; or the Kinds of Words, which explains the ſeveral Parts of Speech; their Derivations and different Endings; Change and Likeneſs to one another.

IV. SYNTAX; or Conſtruction, which teaches how to connect Words aright in a Sentence, or Sentences together.

To which is added, a Curious and Uſeful

APPENDIX.

The ELEVENTH EDITION, ENLARGED and much IMPROVED.

By A. FISHER.

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THE

PREFACE.

THE Method *of conveying, denoting, or expreſſing the* Ideas *of* one *Perſon to* another, *in* Diſcourſe *or* Writing, *is univerſally called* LANGUAGE.—*And the* Art *of doing the ſame by* Rule, *or in the* Manner *the beſt* Speakers *and* Writers *expreſs their* Sentiments, *is every where called* GRAMMAR; *which is truly accounted the* Baſis *of* Literature, *being the* Source *from which all the* other Sciences *proceed.*

The Parts *of* Speech *or* Kinds *of* Words, *which conſtitute any* one Language, *are* the ſame *in* all others, *i. e. whatever Words are* Names, *or* Noun-Subſtantives, Verbs, *&c. in* Engliſh, *are the ſame in* Greek, Latin, French, *&c. though expreſſed by different* Terms; *alſo ſome* general Rules *of* Grammar *are univerſally applied to all* Tongues. *A* Perſon

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therefore who underſtands Engliſh grammatically, *muſt be allowed to have good* Notions *of* Grammar in general, *i. e.* that *of every other Nation, and conſequently, if he endeavours to learn any other* Tongue, *will, from this* Analogy, *find his Progreſs ſurpriſingly facilitated. On the* other Hand, *the* Man *who ſpeaks or writes* Engliſh *by* Rote *only, or through* Cuſtom, *from being his* Mother Tongue, *cannot be ſuppoſed to have any* reflex Notions, *or rea*ſonable Aſſurance *that he does it,* either *with* Propriety *or* Elegance: *But by acting at* Random, *only, muſt needs be frequently making* Soleciſms, falſe Concord, *and betraying his* Ignorance *upon the moſt trivial Occaſions; alſo by being unacquainted with* Grammar, *or unable to expreſs himſelf* properly, *he muſt of Courſe be a Stranger to the* Beauties *of Language, the* Eaſe, Elegancy *of Stile,* &c.

THAT *the* Engliſh Language *is as* copious, ſignificant *and* harmonious *as* any *in the World,* none pretend *to diſpute: Therefore to argue, or even to imagine, it contains not ſo much* intrinſic Value, Excellence, *&c. as to admit of* Order, Uniformity, *and* Concord, *to which* Rules *may be adapted, would be highly abſurd and ridiculous; ſince without theſe* Properties, *no Language can be perfectly intelligible.*

IF *the* Method *be allowed to be* clear, *the* Plan well laid,

laid, *and duly executed*, this Book *can need no other* Recommendation, *than its own general and extenſive Uſe.*

How *far I have followed theſe neceſſary Principles, is left to the Deciſion of all candid and judicious Readers; for I ſhall not run into that* ungenerous, *though* common *Faſhion, of raiſing the Reputation of my own Book, at the* Expence *of my Brethren on this Subject; or ſtart Objections to others for my own Advantage: But, on the contrary, am ready to allow, that, by* how much more ſoever *we are indebted to the ingenious Contriver of any new Scheme for the public Advantage,* than to him *who only improves upon it;* by ſo much *ought I to be content with the leaſt Share of Public Thanks, and the greateſt of its Blame, if* this Grammar, *as the* laſt, *be not* equal *or* preferable, *to the* beſt *yet publiſhed.* Only,

As *this contains a larger* Syntax, *with* Exerciſes of Bad Engliſh, *and ſome other* Praxiſes *and* Peculiarities, *entirely* new, *mentioned in the* Method of Teaching, *never any Thing of the* ſame Nature *appearing in an* Engliſh Grammar *before, I run the Riſk of* Singularity: *Therefore in* theſe, *as well as in* all other Points, *wholly relying on the* Merit *of the Work, I refer it* entirely *to the impartial Judgment of the Public; and hope judicious Compariſons with* other Grammars *will be the only Means of recommending* This.

IT *is a frequent, nay almoſt a general received Notion,* that without learning *Latin,* or other Languages, we cannot arrive at a thorough Knowledge of ENGLISH.

IN *Anſwer* to which, *I beg leave to obſerve, that the* Reaſon *why* thoſe *among us, who have learned* Latin, *&c. are greater Adepts in our* own Language *than thoſe who have learned* Engliſh *at Random, or ingrammatically, is entirely from their* Knowledge *of* Grammar in General; *which they acquire by learning ſuch or ſuch Languages by it: For though every Language has its peculiar* Properties, *or* Idiotiſms, *the* Nature *of* GRAMMAR *is, in a great Meaſure, the ſame in all* Tongues, *as before obſerved.*

IF *to be Maſter of any Language, ſo as to write it with* Propriety *and* Exactneſs, *is to underſtand it* grammatically; *it muſt certainly be a* nearer *or* more conciſe Way, *to the Perfection of ours, to learn the* Engliſh Grammar itſelf, *than to go about to ſtudy the* Latin one, *&c. merely to come at the Knowledge of* our own *from the Nature of* theirs.

MY principal Deſign *in compiling this* Grammar, *entitled,* A Practical New Grammar, with Exerciſes of Bad Engliſh, *&c. was to render, in as* eaſy *a Manner as poſſible, a* perfect *and* critical Knowledge *of our* Mother Tongue, *attainable to every Perſon of* common *Capacity, without the Help of any* other *Language, and* that *in a* ſhort *Time: In the Proſecution of* which, *though*

though I have adhered ſtrictly *to my firſt general* Plan, *i. e.* that *of compleating the* Engliſh Scholar, *and have had the Pleaſure to find the* former *Editions well received by the* PUBLIC, *I have through longer Practice in* Teaching, *more nice* Obſervations *on the* Language, *its* Idioms, *&c. judged it neceſſary to make ſeveral conſiderable* Alterations *and* Amendments, *and have added a new Chapter of* RHETORICAL TROPES *and* FIGURES *in this* Impreſſion; *all which, I preſume, will be found uſeful, and greatly contribute to facilitate the Completion of an* Engliſh *Education.*

I, *for my Part, have the Satisfaction to be aſſured, by* Experience, *that* any Perſon *of a tolerable Capacity may, in a ſhort Time, be taught to write* ENGLISH *independent of the Knowledge of any other* Tongue, *and that as* properly *and* correctly *as if for the* PRESS: *Yet notwithſtanding the Pains many Writers have taken towards* ſpeaking *and* writing *our Language* aright, *with what Improvements Grammarians in a long Succeſſion have made one upon another,* Grammar *is ſtill ſo frequently taught, or but* pretended to, *by Maſters who are either* ignorant of it themſelves, *or, at beſt, (and to which I would rather aſcribe it) never get the* Art of Teaching *it to* any Advantage *to the Scholar; that (like all other good Things proſtituted to mean Purpoſes, or on frivolous Occaſions) it is ſo far denied the great* Reputation *and* Eſteem *due to the genuine Excellency of it, that it is become almoſt ridiculous to profeſs it; and, as* no Pains *ought to be ſpared in forward-*

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ing a Science of ſuch general *and* extenſive *Uſe, a* right *and* infallible Way *of* Teaching *(could it be preſcribed) would not by any Means be ſuperfluous: I have therefore annexed the following compendious* Method, *which I have uſed with unconmon* Succeſs, *for ſome Years paſt, and* humbly *recommend the* ſame, *and the* Book *in general, to the* Conſideration *of all thoſe* Gentlemen, *&c. who are honoured with the* Care and Education *of Youth, as well as to the* Peruſal *of ſuch* Young Ladies and others *as are deſirous of improving themſelves, at their leiſure Hours, in* Spelling *and* Reading.

A. FISHER.

NEWCASTLE,
May 10, 1768.

A PRACTICAL METHOD OF Teaching *Engliſh* grammatically.

THough Scholars do not enter upon GRAMMAR till they can read tolerably, in a vulgar Way; yet as to conduct the young Learner from his A, B, C, may be of Service to ſome, I ſhall begin with ORTHOEPY, or the true pronouncing of Letters.

What is called the new Method of pronouncing has been practiſed in ſeveral Places with great Succeſs; but as it cannot be expreſſed in *Writing*, I muſt be obliged to paſs it over here, and leave thoſe who have made a *Trial*, to their own Choice as to the *Practice* or *Neglect* of it.

After the Scholars know their Letters; ground them well in their Monoſyllables with the ſoft and hard Sounds, of *C* and *G*, and in what Poſitions they are ſo and ſo, [*ſee p.* 17. 19.] the Uſe of *E* ſilent, and when it is ſo, [*ſee p.* 7.] to ſound *ph* as one ſingle Character *f*; to thiz *th* through the Teeth, like the *Greek* (Θ) *Theta*; and in like Manner with *ch*, *ſh*, and *wh*; this they will ſoon learn from Word of Mouth, by frequent Repetitions. When they are advanced to Words of more Syllables, let them be uſed to a *diſtinct* Pronunciation of each Syllable, with a careful Obſervation of the Letters that compoſe *it*; and to prove their Diviſion by Rule.

Though *Orthography* be a very material Part of Grammar; yet, as a Multiplicity of Rules are more apt to *puzzle* and *confuſe*, than *inſtruct* and *advance* young Scholars, a Learner ſhould not be troubled with Exceptions to general ones. But concluding them grounded by Cuſtom in the above, with the Addition of a few more of the moſt material *Obſervations*,

vations, ſuch as *ci*, *ſi*, and *ti*, [*ſee p.* 32. 51.] the Uſe of the double *Accent*, *&c.* I would excuſe a more *critical* and *thorough* Repetition, till frequent Exerciſe in Spelling the Tables by Heart, *&c.* has made them *Maſters* of *natural Sounds* and *common Words*; after which they will be better able to remember *Rules*, and their numerous Exceptions, with leſs Difficulty.

When they can read pretty tolerably, they ſhould be accuſtomed to the true Uſe of *Stops* and *Marks*; as the Proportion of *Time* peculiar to each *Stop*, together with proper *Cadence* and *Emphaſis*, divide the Sentences, and thereby render what they read *intelligible* and *harmonious* to the Hearer.

Then as explaining and inculcating Rules by *Example*, muſt needs be the *eaſieſt* and *moſt effectual* Way, I would recommend the following Table of Words, with the Method of proving them, as a Praxis for *Orthography*, ſeeing they conſiſt of ſuch Letters as vary in their *Uſes* and *Sounds*, according to their different Poſitions; [*ſee p.* 53.] after this they ſhould be employed for ſome Time in writing the Words down, whilſt the *Maſter*,* or one of the Scholars, reads a Paragraph from the *Spectator*, *News-Paper*, &c. and let all that are appointed to write, *copy* from his Reading; then, to create an *Emulation*, compare their Pieces, and place the Scholars according to the Deſert of their Performances.

Let the Maſter write down all their miſ-ſpelt Words *right* in their Writing-books, to be got by Heart before they leave them; and withal make each Scholar write his own into an alphabetical Pocket-book kept for that Purpoſe. Thus in a ſhort

* Whoever reads, ſhould obſerve to pronounce *diſtinctly* without loſing the Sound of one ſingle Letter, except ſuch as ought to be ſilent, and to divide *regularly* in Pronouncing.

ſhort Time, a great Reduction of their falſe Spelling may be expected, eſpecially if the Maſter inſiſts upon their *Care* in the *Peruſal* of thoſe inſerted in their *Liſt*, and makes a *ſecond* miſ-ſpelling of the ſame Words a great Fault.

As for PROSODY, I believe it will be found the moſt *ſpeedy* and *effectual* Way to a right accenting of Words, to make them pronounce, with a due Regard to *Accents*, where they are marked properly, (as in the following Tables) which will both ground them in their Spelling and accuſtom them to a right Pronunciation.

This is the only Method that can be taken with *any Succeſs*, till they underſtand *Etymology*, or the Nature and Kinds of Words, on which all other Rules in *Proſody* depend.

ETYMOLOGY is next to be run over in its moſt material Points, *i. e.* ſuch as are moſt eſſential in deſcribing to what *Part of Speech* each Word particularly belongs. Many a poor Scholar has been bewildered and loſt in your *long* and *tedious Etymologies*; to prevent which, I would recomend this *ſhort*, but, as I think, *pertinent Abſtract*, with a *Praxis* to exemplify and prove the ſame, *&c.* [*ſee p.* 100.] But I would adviſe, that Scholars be not puzzled with the *different Kinds* of *Particles* till they have firſt got the *Names*, *Qualities*, *Relative Names*, and *Verbs*, after which nothing will remain upon Hand but the *Particles*, which, I believe, may be ſooneſt diſtinguiſhed from one another by the *following Method.*

Make the Scholars write them down in their reſpective Pocket-book, as under Adverbs, [*ſee p.* 89.] *now*, *to day*, *already*, *before*, *yeſterday*, *heretofore*, *long ſince*, &c. All the Adverbs without Diſtinction of *Time*, *Number*, *Place*, &c. and ſo with the *Conjunctions*, *Prepoſitions*, and *Interjections.* Thus having them

them in a little Space under their Eye, any one may ſoon be made acquainted with the Nature and Properties of each.

Among many Maſters who pretend to teach *Grammar*, I know *Etymology* is either *entirely* neglected, or, above every other *Part*, taught to little Purpoſe, though *that* on which all *others* in a *great* Meaſure depend, and in my Opinion, ſo very eſſential to *polite Writing*, that I cannot think any one qualified to *ſpeak*, *write*, or *compoſe* with a happy *Propriety*, a *Clearneſs*, and *Comprehenſiveneſs*, of Expreſſion, who has not a thorough Knowledge of, and Regard to it.

In learning *Latin*, making *Exerciſes* from *falſe Concord*, is reckoned the moſt expedient Method to a thorough Knowledge of Syntax; and though our Language is leſs tedious and difficult in this Part, having fewer *Genders*, *Caſes*, *Times*, &c. yet, I think Exerciſes of *Bad Engliſh*, under the few Rules we have, after the Manner of *Clark*'s or *Bailey*'s *Examples for the Latin Tongue*, muſt needs be altogether as requiſite to a critical Knowledge of our *own*. To which End I have laid down the following Exerciſes. [*ſee p.* 121.]

As I have never obſerved this Method recommended or preſcribed by others, I ſhall be glad if it poſſeſſes the *Merit* to be improved upon: This, I believe, I may venture to ſay in its Vindication, that any thinking Perſon muſt allow it to be neceſſary who will allow himſelf to obſerve how often the *ſyntactical* Part of our Language ſuffers from many People of all Ranks, both in *ſpeaking* and *writing*; and that by a long Familiarity, *Cuſtom*, the grand Eſtabliſher of all Things, has rendered falſe Concord ſo natutural to us, that it is impoſſible for any one to *ſpeak* and *write* correctly, who is unacquainted with *Syntax*, or has not learned the Language in a grammatical Way.

A NEW

GRAMMAR

OF

The Engliſh Language,

WITH

Exerciſes of Bad Engliſh.

Q. *WHAT is* Grammar?

A. Grammar is the Art of expreſſing the Relation of Things in Conſtruction, with due Accent in Speaking, and Orthography in Writing, according to the Cuſtom of thoſe whoſe Language we learn.

Q. *What do you learn* Grammar *for?*

A. To ſpeak and write properly and correctly by Rule.

Q. *What does* Grammar *treat of?*

A. Letters, Syllables, Words, and Sentences.

Of ENGLISH GRAMMAR *in particular.*

Q. *Into how many Parts is* Grammar *divided?*

A. Four; (*which will be treated of in the following Order in this Book*)

1. ORTHOGRAPHY.
2. PROSODY.
3. ETYMOLOGY.
4. SYNTAX, or SYNTAXIS.

I. Q. *What is* Orthography?

A. The Art of true Spelling, which teaches to write every Word with proper Letters: But as concerned in Pronunciation, it ſhews how to give the due Sound of them; and, for that, it is called *Orthoepy.*

Q. *How do you explain the Difference between* Orthography *and* Orthoepy?

A. The Difference is, that *Orthography* relates to the true Writing of Words; as we muſt write *Biſhop*, not Buſhop:

And *Orthoepy* to the true pronouncing them, as we muſt pronounce *Servant*, not Sarvant.

II. Q. *What is* Proſody?

A. Proſody is that Part of Grammar which ſhews how to mark, or to pronounce Syllables in Words, according to their true Accent and Quantity.

III. Q. *What is* Etymology?

A. Etymology treats of the ſeveral Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeneſs to one another.

IV. Q. *What is* Syntax *or* Syntaxis?

A. Syntax teaches the proper Diſpoſition and Connection of Words in a Sentence, or Sentences together.

OF

OF ORTHOGRAPHY: OR, TRUE SPELLING.

PART I.

CHAPTER I.

Q. WHAT *is a* Letter?

A. A Letter is a Mark or Character, denoting a ſimple, uncompounded, peculiar Sound.

Q. *How are the complete Set of Letters called by the Learned?*

A. The *Alph bet.*

Q. *What do you mean by the* Alphabet?

A. Alphabet is a Word made up of the Names of the two firſt *Greek* Letters; namely, *Alpha* and *Beta*, anſwering to our *A* and *B*, whereby is meant the whole Number of our twenty-ſix *Engliſh* Letters; as when a Boy is in his A, B, C, &c.

THE ALPHABET.

Roman.		Italic.		English.		Sound of each Letter.
A	a	*A*	*a*	𝔄	𝔞	a
B	b	*B*	*b*	𝔅	𝔟	bee
C	c	*C*	*c*	ℭ	𝔠	fee
D	d	*D*	*d*	𝔇	𝔡	dee
E	e	*E*	*e*	𝔈	𝔢	e
F	f	*F*	*f*	𝔉	𝔣	eff
G	g	*G*	*g*	𝔊	𝔤	gee
H	h	*H*	*h*	ℌ	𝔥	atch
I	i	*I*	*i*	ℑ	𝔦	i
J	j	*J*	*j*	𝔍	𝔧	jay
K	k	*K*	*k*	𝔎	𝔨	ka
L	l	*L*	*l*	𝔏	𝔩	ell
M	m	*M*	*m*	𝔐	𝔪	em
N	n	*N*	*n*	𝔑	𝔫	en
O	o	*O*	*o*	𝔒	𝔬	o
P	p	*P*	*p*	𝔓	𝔭	pee
Q	q	*Q*	*q*	𝔔	𝔮	ku
R	r	*R*	*r*	ℜ	𝔯	ar
S	ſ s	*S*	*ſ s*	𝔖	ſ 𝔰	eſs
T	t	*T*	*t*	𝔗	𝔱	tee
V	v	*V*	*v*	𝔙	𝔳	vee
U	u	*U*	*u*	𝔘	𝔲	u
W	w	*W*	*w*	𝔚	𝔴	double u
X	x	*X*	*x*	𝔛	𝔵	eks
Y	y	*Y*	*y*	𝔜	𝔶	wi
Z	z	*Z*	*z*	ℨ	𝔷	zed, or ze

Q. *How are theſe* Letters *divided?*
A. Into *Vowels* and *Conſonants.*

CHAP.

CHAP. II.

Of the VOWELS.

Q. *WHAT is a* Vowel?

A. A *Vowel* is a Letter, which without the Help of any other Letter joined to it, doth by itſelf denote a perfect Sound, and often alone makes a perfect Syllable; as, *A*, *I*, *O*, &c.

Q. *How many* Vowels *are there?*

A. Five; *a*, *e*, *i*, *o*, *u*, and *y*, when it follows a Conſonant, which is only a different Character for *i*, being either ſounded like it, as in *by*, *thy*, or like *e*, as in *happy*, *Mercy*, &c.

Q. *How many Sounds has a* Vowel?

A. Two in general, *viz.*

1. A LONG SOUND,

When the Syllable ends with a Vowel either in Monoſyllables, or in Words of more Syllables; as, *ā̃ny*, *wē*, *I*, *gō*, *yōu*; or, as *Nāture*, *Nēro*, *Nītre*, *Nōvice*, *Nūſance*: And

2. A SHORT SOUND,

When the Syllable ends with a Conſonant, either in Monoſyllables, or others; as, *Hăt*, *hĕr*, *bĭt*, *rŏb*, *Tŭn*; or, as *Bărber*, *bĭtten*, *Bŭtton*.*

Q. *Are there no Exceptions to this general Rule?*

A. 1. Yes; in Caſe of double Accent, as *Balance*, *Cha-pel*, &c. where *l* and *p*, having each a double Sound, muſt be ſuppoſed as double Letters,

* *Any one accuſtomed to divide by Rule, will never be at a Loſs to know at firſt Sight, where every particular Syllable of the longeſt Word ends, and whether with a Vowel or a Conſonant.*

and the firſt Syllable of each of theſe Words to end with a Conſonant, as, *bal-lance, Chap-pel.*†

2. Where *e* final only lengthens the former Vowel; as, *mine, thine.*

Of the Vowel A.

Q. *What do you obſerve of the Letter* a?

A. 1. It muſt be obſerved, that when *a* is ſhort, (*i. e.*) *when it is in a Syllable that ends with a Conſonant as before remarked,* it muſt be ſounded as in *Hat, Map, Lad, Tab.*

2. It is ſounded long when it ends a Syllable, and before final *e*; as, *Māker, māde.*

3. Before *l* and *r* it is pronounced broad, like *au*, or *aw*; as, *talk, Walk, Harm, warm, Farm,* &c.

Q. *Does* a *ever loſe its Sound?*

A. 1. *A* is not ſounded in the Words *Diamond,* (Dimond) *Villain,* (Villin) *Curtain,* (Curtin) *&c.*

2. Moſt of the proper Names that have *aa* drop one of them in the Pronunciation; as, *Iſaac,* (Izac) *Balaam,* (Balam); except *Ba-al, Ga-al.*

3. In Monoſyllables, where *e* comes before it, *a* loſes its Sound, and the *e* is ſounded long; as, *Flea, Lea, Pea, Plea, Sea, Tea.*

Of the Vowel E.

Q. *What have you to obſerve of this Letter?*

A. It is *long* or *ſhort* by the general Rule before noted; and final *e* ſerves to lengthen the former Vow-

† *See the double Accent explained under the firſt Table of Spelling.*

Vowel in the ſame Syllable; as, *are, here, Mire, Sore, Cure*; except in *come, ſome, give, live.**

Q. *Is ſingle* e *then never ſounded at the End of Words?*

A. Yes, at the End of ſome Proper Names, as, *Jeſ-ſe, Ca-ta-ſtrophe, Geth-ſe-mane, Eu-nice, Phæ-be, Pe ne-lo-pe*, &c.

Alſo *e* is ſounded long in *he, ſhe, me, we, be*, and *ye*.

Q. *Doth final* e *ſilent always lengthen the Vowel, or Syllable before it?*

A. Final *e* ſilent, after two Conſonants, doth not lengthen the Syllable; as, *Badge, Wedge, Hinge, Revenge*, &c. except *ſtrange, change, range, waſte, Haſte, Paſte, Taſte*, &c.

Alſo *bind, find, Hind, kind, Mind, Rind*, &c. are ſtill ſounded long, though *e* final be left out: which formerly uſed to be ſet after them.

Q. *Does final* e *ever ſuffer any Change?*

A. It ſeems to alter its Situation in ſome Words, and to ſound before *l* and *r* in Words with final *cre, tre, le*; as, *Acre*, (Aker) *Mitre*, (Miter) *humble*, (humbel) &c.

Q. *Does* s *after ſilent* e *at the End give any Sound to the* e?

A. If the Words end with *be, de, fe, ke, le, me, ne, pe, re*, and *te*, the *e* remains ſilent, though *s* be added; as,

be

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* E *ſilent is always to be written after* c *and* g, *when, ſounded ſoft, not only at the End, but alſo in the Middle of Words*; *as*, Advance—Advancement, Change—Changeable, Place—placed: *But it is changed into* i *before the Termination* ous; *as*, Vice—vicious, Rage—ragious, Courage—couragious.

be	*bribe—bribes*		*me*	*name—names*	
de	*tide —tides*		*ne*	*tune —tunes*	
fe in	*fife —fifes*		*pe* in	*ſtripe—ſtripes*	
ke	*lake —lakes*		*re*	*ſhare—ſhares*	
le	*tale —tales*		*te*	*fate —fates*	

Q. *Are there no Words which gain a new Syllable by adding* s *to final* e?

A. Yes, ſuch as end in *ce, ge, ſe, ze*; as, *Face—Faces, Stage—Stages, Horſe—Horſes, Aſſize—Aſſizes*, &c.

Of the Vowel I.

Q. *What have you to obſerve of the Letter* i?

A. Beſide its being long or ſhort by the general Rule with other Vowels, it is alſo long,

before	*gh*	*high,*		*ld**	*Child,*
	ght as	*fight,*		*mb* as	*climb,*
	gn	*Sign,*		*nd*	*kind.*

Q. *How is* i *ſounded in proper Names ending in* iah?

A. I is ſounded long in proper Names ending with *iah*; as, *Hezekiah, Jeremiah*, &c.

Q. *How is* i *ſounded before a Vowel in other proper Names?*

A. I is ſounded ſhort in other proper Names; as, *Aziel, Eliah, Mirium.*

Q. *When is* i *ſounded like* ee?

A. I is ſounded like *ee*, in *Machine* (Maſheen) *Magazine*, (Magazeen) *oblige*, (obleege) *&c.* from the *French.*

Q. *Is the ſound of* i *ever loſt?*

A. It is; as in *Piece, pierce, view, Saliſbury*, &c: Alſo in *Medicine*, (Medcine) but not in *medicinal.*

Of

* Except *build, guild*, and in Words derived from theſe.

Of the Vowel O.

Q. *What is obſervable of* o?

A. In ſome Words of the Plural Number from the *Latin*, *o* is ſounded long in the laſt Syllable, before a Conſonant; as, *Folios*, *Quartos*, &c.

Q. *When is* o *ſounded like* oo?

A. When *o* is long, it ſounds moſtly like *oo*; as in *do*, *doing*, *move*, *prove*.

Q. *In what Words is the ſound of* o *loſt?*

A. O is loſt in theſe Words; as, *Coroner* (Crowner) *Feoffee*, (Feffee) *Nicholas*, (Nichlas) *Carrion*, (Carrin) *Chariot*, (Charrit.)

Q. *When is* o *ſounded like* i?

A. O is commonly ſounded like *i*, in *Women*, (Wimen) *Flagon*, (Flaggin.)

Q. *When is* o *ſounded like* u?

A. O is ſounded like *u* in *Attorney* (Atturney) *Compaſſes*, (Cumpaſſes) *Conduit*, (Cunduit) *conjure*, (cunjure) *Conſtable*, (Cunſtable) *London*, (Lundon) *Monmouth*, (Munmouth) *Pommel*, (Pummel.)

Q. *When is* o *ſilent?*

A. At the End of Words of more Syllables than one; as, *righteous*, *piteous*, *virtuous*, &c.

Of the Vowel U.

Q. *Does* u *ever change its Sound?*

A. It ſometimes doth.

1. Into the Sound of *e*; as in *bury*, (berry) *burial*, (berrial.)

2. Into *i*, as in *buſy*, (bizzy) *Buſineſs*, (Bizneſs.)

Q. *What do you obſerve of* u *after* g?

A. U after *g* is moſtly ſilent; as, *Gueſt*, *Guilt*, *Tongue*, *Plague*, *Rogue*, *Vogue*, &c. But it ſerves to retain the hard Sound of *g*, which without it would be ſoft.

Q.

Q. *Doth* u *ever end any* Engliſh *Words?*

A. U ends no Words but theſe five, *you, thou, Beau, Lieu, adieu*; the laſt three of which we have from the *Frenth.* Inſtead of final *u*, we put *ew*, or *ue*; as, *few, due*, &c.

Q. *Does* u *always ſound long or ſhort, according to the general Rule as other Vowels?*

A. No; *u* is ſounded ſhort in many Words ending with *ure* after the Letter *t*; as, *Creature, Geſture, Lecture, Picture, Scripture*, &c. In all which, and many more, the *u* in the laſt Syllable is ſounded ſoft and ſhort, tho' the Words end with *e* ſilent, but in all other Poſitions the *u* is ſounded long or ſhort according to the general Rule.

Of the Vowel Y.

Q. *When is* y *a Vowel?*

A. When it ends a Word or Syllable; as, *by, thy, mercy, many.*

Q. *What is the Sound of* y *as a Vowel?*

A. The ſame as *i*, and it is uſed at the End of Words inſtead thereof; for *i* ends no *Engliſh* Words.

Q. *What have you farther to obſerve of* y?

A. *Y* final in Names ſingular, is always changed into *ie* in the plural; as, *Cry—Cries, Enemy—Enemies, Mercy—Mercies*: And in the third Perſon of Verbs; as, *marry—married, tarry—tarried*, &c.

2. *Y* is ſeldom found in the Middle of Words, except in *Egypt, Hymn, Rhyme, Syſtem*, and ſome others of *Greek* Origin, and then it is a Vowel; and in *Engliſh* Words before the Termination *ing*; as, *marrying, burying*, but before other Terminations we uſe *i* and not *y*; as, *dutiful, Craftineſs*, &c. yet it is always re-

retained after a Vowel; as, *Eſſay*, *Eſſays*, *Attorney*, *Attorneys*, *pray*, *praying*, *prayed*, &c.

3. When it begins a Syllable it is a Conſonant; as, *yes*, *yonder*, *yeſterday*.

CHAP. III.

Of the DOUBLE VOWELS, *called* Diphthongs.

Q. *WHAT is a Diphthong?*

A. A *Diphthong* or *double Vowel*, is the meeting of two Vowels in the ſame Syllable.*

Q. *How many Sorts of* Diphthongs, *or* double Vowels *are there?*

A. Two, Proper and Improper.

Of the Proper Diphthongs.

Q. *What do you mean by a* Proper Diphthong?

A. A *Proper Diphthong* is where both the Vowels are ſounded; as, *oi* in *Voice*, *ou* in *Houſe*.

Q. *Which are the proper* Diphthongs?

A. The *Proper Diphthongs* are *ai*, *au*, *ei*, *oi*, *oo*, and *ou*.

Q. *Do they always retain their mixed Sound?*

A. Not always: For, 1. *ai* is ſometimes turned into the Sound of *e* or *i* ſhort; as, *Fountain*, (Founten) *Mountain*, (Mounten) *Villain*, (Villin) *Captain*, (Captin) *Chaplain*, (Chaplin) *Curtain* (Curtin.)

2. *Au* uſually keeps one and the ſame Sound; as in *laud*, *Fraud*, &c. but it loſes its Sound of *u* in *Aunt*, (Ant) *gauge* (gage.)

3. *Ei*

* *Meeting, that is the Union of two Vowels; which is better than to ſay the ſounding of two Vowels: For in ſome Diphthongs, the Sound of one of the Vowels is not heard; as in* Meaſure, Pleaſure, *where the Sound of* a *is loſt.*

3. *Ei* or *ey* have not like moſt others, the complicated Sound of the two Vowels, but generally take that of *a* long; as, *feign*, *vein*, *grey*, *Prey*.

4. *Oi* always keeps its long Sound; as in *boil*, *toil*, &c. compounded Words excepted.

5. *Oo* is ſometimes ſounded like *u* ſhort; as in *Blood*, *Flood*, &c. and like *o* long in *Door*, *Floor*.

6. *Ou* uſually keeps one and the ſame Sound; as, *Houſe*, *Mouſe*; but ſounds like *u* ſhort in *Couple*, *Trouble*, *Scourge*, &c.

Q. *Are the Sounds of the* Proper double Vowels *always written with the ſame Letter?*

A. No; for *ai*, *au*, *oi*, and *ou*, end no *Engliſh* Words, except *ou* in the Words *thou*, *you*, but are changed into *ay*, *aw*, *oy*, and *ow*; as in *Day*, *Claw*, *Boy*, *Plough*. *Oo* never begins or ends any *Engliſh* Words, except *too*.

Of the Improper Diphthongs.*

Q. *What do you mean by an* Improper Diphthong?

A. An *Improper Diphthong* is where the Sound of but one of the two Vowels is heard; as, *e* in *People*, &c.

Q. *Which are the* Improper Diphthongs?

A. The *Improper Diphthongs* are *aa*, *ea*, *eo*, *eu ee*, *ie*,

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* *When a* Proper Diphthong *loſes its natural Sound, and changes it to any other ſimple Sound, it ceaſes to be a* Proper *and becomes an* Improper Diphthong, *as having only the Sound of one ſingle Vowel; except where* u *ſounds like* oo, *as in* could, ſhould, would; *for* oo *is alſo a* Proper Diphthong. ——*Theſe double Vowels often occur at the End of Words, when the latter is of no uſe at all, but only from the Cuſtom of our Language, which ſeldom ends a Word with any of the Vowels but* e *or* y; *as*, Lie, die, toe, ſhoe, foe, true, virtue, day, play, lay, ſay.

ie, *oa*, *æ*, (*oe*) *ue*, *ui*, (likewiſe *æ* from the *Latin*, which is ſtill uſed in ſome proper Names) and they are ſounded in the Manner following, *viz.*

		ſounded like	
1. *aa*	*a* long in		*Aaron*, *Baal*, &c.
	a ſhort in		*Iſaac*, *Canaan*, &c.
2. *ea*	*a* ſhort in		*hearken*, *Heart*, *hearty*.
	e ſhort in		*Breath*, *Breaſt*, *dead*, *dealt*.
	e long in		*Beam*, *deal*, *Retreat*.
3. *eo*	*e* ſhort in		*Jeopardy*, *Leepard*, *Leonard*.
	e long in		*People*, *feodatory*, *feodal*.
	o ſhort in		*George*, *Geography*, *Georgics*.
4. *eu* or *ew*	*o* long in		*Shew*, *Shrewd*, *Shrewſbury*.
	u long in		*Dew*, *Duce*, *Pleuriſy*, *Jewel*.

5. *Ee* always retains its long Sound; as, *Creed*, *Speed*, &c.

6. *ie**	*e* long in		*Belief*, *Beſiege*, *Chief*, *Caſhier*.
	e ſhort in		*Fierce*, *Pierce*.
7. *oa*	*o* long in		*Boat*, *Coat*, *Goat*, *Soap*.
	ai——in		*Goal*, (a Priſon) *Goaler*.†
8. *oe*	*e* long in		*Oeconomy*, *Phœnix*.
	o long in		*Doe*, *Foe*, *Sloe*, *Toe*, *Woe*.
9. *ue*	*e* ſhort in		*Gueſt*, *Gueſs*, *Guerdon*, &c.
	u long in		*Accrue*, *Avenue*, *enſue*.

* *At the End of Words it is written with* y; *as*, buſy, crucify, &c. *and not* buſie, crucifie.——*Two Vowels coming together, making an* Improper Diphthong, *the latter generally lengthens the former, except in this, where the latter is ſounded long.*

† *It will be better to write it always* Jail, *as it is ſometimes done.*

10. *ui* { *i* ſhort in *Biſcuit, build, rebuild*, &c. / *i* long in *guide, quite, beguile, diſguiſe.* / *u* long in *bruiſe, recruit, Fruit*, &c.

æ, is ſounded as *e* long in *Æneas, Ætna*, &c.

Q. *Are not the Vowels in theſe* Improper Diphthongs *ſometimes parted, and make two diſtinct Syllables?*

A. 1. They are parted moſtly in compound Words, where the next Syllable begins with a Vowel; as, *re-iterate, re-imburſe, Pre-amble*, &c.

2. In Words ending with *ed* or *er*; as, *Di-er, Clothi-er, di-ed*, &c.

3. In *Hebrew* Words; as, *Zo-an, Zo-ar, Gilbo-a.*

4. In *Greek* Words; as, *Cæſare-a, Ide-a.*

5. Words from the *Latin*; as, *be-atitude, cre-ate, Crea-tor, qui-et Soci-ety*, &c.

Alſo in ſome *Engliſh* Words; as, *Miſcre-ant, Venge-ance, Cruel-ty.*

Of Triphthongs, *or* Treble Vowels.

Q. *Do more than two Vowels ever meet together in a Syllable.*

A. Yes, ſometimes three; as, *eau* in *Beauty*, and are called a *Triphthong*, when they make but one Syllable.

Q. *How many* Tripthongs *are uſed in* Engliſh?

A. We have adopted ſeven, and moſtly from the *French*; as, 1. *eau*, in Beauty, 2. *ieu*, in Lieu, 3. *iew*, in View. 4. *uai*, in Quail. 5. *uea*, in Quean. 6. *uee*, in Queen. 7. *eye*, in Eye.

Q. *How are they ſounded?*

A. The firſt three as *u* long; the fourth as *ay*; the fifth and ſixth as *e* long; and the ſeventh as *i* long.

CHAP.

CHAP. IV.

Of the CONSONANTS.

Q. *WHAT is a* Conſonant?

A. A *Conſonant* is a Letter that has not any vocal Sound without adding a Vowel before or after it; as *m*, which is ſounded *em*; *p*, which is ſounded *pe*.

Q. *How many* Conſonants *have we in* Engliſh?

A. Twenty-one; namely, *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *ſ*, *t*, *v*, *w*, *x*, *y*, *z*.*

The firſt Diviſion of Conſonants.

Q. *What is the firſt Diviſion of* Conſonants?

A. Single and *double Conſonants*.

Q. *Which are* Double *and which are* Single?

A. X and *z*, made of *cs* and *ds*, are *Double Conſonants*; and all the reſt are *Single* ones.

The ſecond Diviſion of Conſonants.

Q. *What is the ſecond Diviſion of* Conſonants?

A. Mutes and *Semivowels*, or *Half Vowels*.

Q. *What is a* Mute?

A. A *Mute* is a Letter which cannot be diſtinctly ſounded without a *Vowel* added; ſuch are *b*, *c*, *d*, *g*, *j*, *k*, *p*, *t*, *v*.

Q. *What is a* Half Vowel?

A. A *Half Vowel* is a Letter which has ſome imperfect Sound without a *Vowel* added: ſuch are *f*, *h*, *l*, *m*, *n*, *r*, *ſ*, *y*; four of which are called *Liquids*, namely, *l*, *m*, *n*, *r*.

Q. *Why are theſe called* Liquids?

A. Becauſe of that eaſy Motion with which they nimbly glide away after a *Mute* in the ſame Syllable,

* *They are called* Conſonants *from being thoſe Letters that agree with the Vowels in expreſſing Sounds.*

ble, without any Sound; as *ble* in *blemiſh*, and *pro* in *probable*.†

B

Q. *What is obſervable of* b?

A. Some Words ending in *mb*, quite loſe the Sound of *b*; and are pronounced ſhort; as, *dumb*, (dum) *Crumb*, (Crum) *Lamb*, (Lam) *Limb* (Lim) *Plumb*, (Plum) *Thumb*, (Thum.)

And ſome do it with *bt* final, or middle; as, *Debt*, (Det) *Doubt*, (Dout) *Debtor*, (Detor) *Subtile*, (Suttle.)

Q. *In what Words does* b *loſe its Sound, and ſerve only to lengthen the Syllable?*

A. B, like *e* final, lengthens the foregoing *Vowel* in *climb*, (clime) *Womb*, (Wome) *Coxcomb*, (Coxcome.)

C.

Q. *What have you to ſay concerning the letter* c?

A. This Letter muſt not be put between two *Conſonants*, as, *drink*, not *drinck*, except before *h*, as *Match*, *Watch*.

Q. *How many Sounds has* c?

A. Two; a ſoft Sound like *ſ* in *Cedar*; and a hard Sound like *k*, in *Cat*.

Q. *When is* c *to be ſounded ſoft?*

A. 1. Before *e*, *i*, and *y*; as in *cement*, *City*, *Cypher*, except *Sceptic*, *Scheme*.

2. *C* is alſo ſounded ſoft before an *Apoſtrophe*, (') denoting the Abſence of *e*, as if *e*, was written before

† *A Mute is ſilent, or has very little Sound of itſelf.—A Semi-Vowel partakes of a ſimple Sound.—And a Liquid is ſo called from the Lips or Tongue being made uſe of to divert the Sound to the Letters following.*

fore a Conſonant, and yet ſilent; as *danc'd* (danced) *plac'd*, (placed.*)

Q. *When is* c *to be ſounded hard?*

A. C is hard like *k* before *a*, *o*, *u*, and the Conſonants *l*, *r*; as, *Can*, *Cord*, *Cub*, *clean*, *Crab*; and at the end of a Syllable or Word, as, *Ac-cord*, *Fro-lic*, &c. Alſo ſometimes before *h*; as, *Chord*, *Cholic*, &c.

Q. *When is* c *not ſounded?*

A. C before *k* is quite loſt in Monoſyllables; as, *Back*, *Crack*, &c.

And in theſe Words, *Schiſm*, (Sizm) *Verdict*, (Verdit) *Indictment*, (Inditement) *Victuals*, (Vittles) *Victualler*, (Vitler) &c.

Q. *When is* ch *ſounded like* k?

A. Ch is ſounded like *k* in moſt foreign Words, and eſpecially in the proper Names of the Bible; as, *Archippus*, *Archangel*, *Baruch*, *Chemiſt*, *Choler*, *Chaos*, *Character*.

Q. *Are not ſome particular Words excepted?*

A. The ancient *Engliſh* Sound of *ch* is uſually retained in theſe Words, *Archbiſhop*, *Archdeacon*, *Rachael*, *Cherubim*, *Arch*, *Architect*.

* *As there is no Difference in the Sound of* f *and* c *before* e, i, *and* y, *it is one of the hardeſt Things in the* Engliſh *Tongue, to know when to write the one, and when the other, there being no ſettled Rule for this Purpoſe; and Grammarians multiplying Obſervations, rather confound than help the Learner: Since that Rule can be of little Service that admits of ſuch a vaſt Number of Exceptions: In this or any other Caſe, until the Learner be confirmed in a correct Way of Spelling, let him not truſt his uncertain Judgment, without conſulting a Dictionary, when he meets with a Word of which he has not a juſt Idea: And to prevent his miſtaking the ſame Word another Time, he ſhould write it down in his Pocket-Book, which is the beſt Method to improve him in Spelling truly.*

Q. *How is the French* ch *ſounded?*

A. The *French* ſound *ch* like *ſh*; and we retain that Sound in many Words immediately received from them; as, *Chevalier*, (Shevalier) *Machine*, (Maſheen) *Capuchin*, (Capuſheen) *Chaiſe*, (Shaize) *Champaigne*, (Shampane.)

Q. *Can you give another Obſervation of the Sound of* ch?

A. Ch is pronounced as *qu* in *Choir*, (Quoir) *Choriſter*, (Quoriſter.)

Alſo *ch* at the End of a Word takes *t* before it, as, *Ditch*, *Watch*, except ſome few common Words, as, *much*, *ſuch*, *rich*, *which*.

D.

Q. *What is obſervable of* d?

A. The Termination *ed* is often ſhortened into *t*; as, *burned*, *burnt*; *ſhipped*, *ſhipt*; *ripped*, *ript*; *bleſſed*, *bleſt*; *toſſed*, *toſt*, &c. But this ſhortening is never to be uſed when any Word in *d* or *t* final takes the Termination *ed* after it; as, *land—landed*, not *land'd*; *part—parted*; not *part'd*. Nor even when *d* or *t* follows it in the next Word.

Q. *Is ever the Sound of* d *loſt?*

A. D is not ſounded in *Ribband* (Ribbon) *Diamond*, (Dimon.)

F.

Q. *What are your Obſervations on the Sound of* f?

A. 1. *F* in the Word *of* is ſounded ſtrong, like *v*; as, *the Lord Mayor* (ov) *London*.

But *off* (at a Diſtance) is ſounded with a fine Aſpiration; as, *to keep off*, *to carry off*, (as it was *oph.*)

2. *F* in the Plural Number, is actually changed into *v*, and has its Sound: as, *Life—Lives*, *Wife—Wives*.

G.

Q. *How many Sounds has* g?

A. It has two Sounds, like *c*, the one hard and the other ſoft.

Q. *When is* g *ſounded hard?*

A. G is always hard before *a*, *o*, *u*, *l*, *r*; as, *Garment*, *gone*, *Gun*, *Glaſs*, *grow*; before *ui* at the Beginning, and *er* ſometimes at the End of Words; as, *Guilt*, *Guide*, *Anger*, *longer*; and at the End of a Syllable or Word; as, *bring*, *bring-ing*: Alſo when *gg* come together, they are both hard, though *e* or *i* follows, as *Beggar*, *Dagger*; except *ſuggeſt*, *Suggeſtion*.

Q. *When is* g *ſounded ſoft?*

A. G is uſually ſounded ſoft before *e*, *i*, and *y*; like *je*, and *ji*; as, *Gender*, *Ginger*, *Gipſy*, &c.

Q. *Are there not ſome Exceptions?*

A. Yes, there are three Sorts of Exceptions.

1. All proper Names in the Bible have *g* hard before *e* and *i*, becauſe they are always ſo pronounced in their Originals; as, *Gethſemane*, *Gihon*, *Gilboa*, &c. and ſome others; as, *Gilbert*, *Argyle*.

2. *G* before *e* is hard in the following common Words; *beget*, *forget*, *Geer*, *Geeſe*, *get*, *Gewgaws*, *Gelding*.

3. *G* before *i*, is hard in theſe Words; *begin*, *begirt*, *forgive*, *giddy*, *Gift*, *Gill*, *gild*, *gilt*, *Gilder*, *Gimlet*, *gird*, *Girdle*, *Girl*, *Girth*, *give*, &c.

Q. *Is* g *ever ſounded like* dg?

A. In a few Words; as, *Roger*, *College*, *Digit*, *Flagelet*, *frigid*, *Legerdemain*, *Magic*, *Pigeon*.

Q. *Is the Sound of* g *ever loſt?*

A. 1. *G* before *m* and *n* in the ſame Syllable is ſilent; as, *Signior*, (Senior) *Sovereign*, (Soverein) *Phlegm*, (Fleme) *Sign*, (Sine) *deign*, (dein) *reign*, (reign) *arraign*, (arrain) *Gnat*, (Nat) &c.

Q.

Q. *How is* gh *ſounded in the beginning of Words?*

A. Gh in the beginning of Words ſounds like *g* hard, though it is very rarely uſed; as, *Ghittar*, *Ghoſt*.

Q. *Is not* gh *ſounded ſometimes like* ff *and* ro?

A. 1. The proper Sound of *gh* is out of the Throat; but to take off the Roughneſs, it is grown cuſtomary to ſound it like *ff*; as, *cough*, (coff) *laugh*, (laff) *enough*, (enuff*) &c. and ſometimes to neglect it quite.

2. The Sound of *gh* at the End of ſeveral Names of Places is the ſame as *ro*; as, *Edinburgh*, (Edinburro) *Gottenburgh*, (Gottenburro) *Hamburgh*, (Hamburro.)

Q. *Can you give any Examples where* gh *is not ſounded?*

A. Gh is not ſounded in the following Words, but only lengthens the Vowel; as, *Almighty*, (Almity) *Daughter*, (Dauter) *delight*, (delite) *Right*, (Rite) *though*, (tho') &c.

H

Q. *Is* h *to be ſounded at the end of Words?*

A. H is not ſounded at the End of ſome Words; as, *Jehovah*, *Meſſiah*, &c. but is always ſounded if *t* or *c* goes immediately before it; as, *match*, *catch*, *hath*, *Bath*, &c.

Q. *What do you obſerve further about* h?

A. H is almoſt ſilent in *John*, *Thomas*, *Honour*, *Heir*, *honeſt*. 2. *H*.

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* *Enough, when it ſignifies a ſufficient Quantity, ſounds as, here,* enuff: *But, when it ſignifies a ſufficient Number, it ſounds* enow; *and it would be better to write it ſo.*

2. *H* is not written before any final Conſonant but *t*; as, *Knight*, *Light*, *might*.

3. *H* is loſt after *r*; as, *Rhine*, *Rheum*, *Rhetoric*, *Rheniſh*.

J.

Q. *What is obſervable of* j?

A. If this Letter be always tailed as it ought to be, and the Learner accuſtomed to call it *ja*, no other Rules or Obſervations are neceſſary about it; It always begins a Syllable, and is put before Vowels only; as, *James*, *Joſeph*, *June*, &c. and always bears the ſoft Sound of *g*.

K.

Q. *What is obſervable of* k?

A. The chief Uſe we have for *k* in the Language, is to expreſs the hard Sound of *c* before *e* and *i*, as, *keep*, *kill*, &c. being never put before any other Letter, but *n*, and then moſtly ſilent, or expreſſed in an imperfect Manner; as, *Knack*, (Nack) *Knight*, (Night) *&c.*

Q. *Have you no further Obſervations on the Letter* k?

A. K is moſtly omitted in the ending *ick*, in Words of two or more Syllables, ſuch as *Muſic*, *Logic*, *Arithmetic*; and, though it was the old eſtabliſhed Way of Spelling, to retain it, all our beſt modern Authors leave it out as a ſuperfluous Letter, as *c* at the End of Words and Syllables is always hard like *k*, without *y* or ſilent *e* to ſoften it, as in *Chace*, *Trace*, *Mercy*, &c.

L.

Q. *What is obſerved of the Sound of* l?

A. It is ſometimes ſounded like *r*; as in the Word *Colonel*, (Coronel.)

Q. *What Words leave out* l *in the Pronunciation?*

A. L is ſilent in a few common Words, as *Folke*, (Foke) *Pſalm*, (Pſaum) *Salmon*, (Sammon) *&c.* alſo in ſome Names of Places; as, *Almwick*, (Anwick) *Lincoln*, (Lincoln) *&c.*

Q. *What have you further to obſerve concerning* l?

A. 1. *L* in Words of one Syllable, is uſually doubled at the End; as, *all*, *well*, *will*, *toll*, *full*, &c. except when a Diphthong comes before it; as, *hail*, *feel*, *Fool*, *Soul*: Words compounded with *all*, are alſo written with one *l*; as, *Almighty*, *almoſt*, *always*, &c.

2. No Words of above one Syllable end in *ll*; as *beautiful*, *faithful*, &c. except a few Words accented on the laſt Syllable.

M

Q. *What is obſerved of the Letter* m?

A. M ſounds like *n* in the Words *Accompt*, (Account) *Accomptant*, (Accountant.)*

N.

Q. *What Words leave out* n *in the Pronunciation?*

A. N is never heard at the End of a Word after *m*; as, *Autumn*, *Column*, *condemn*, *contemn*, *damn*, *limn*, *ſolemn*; but *n* muſt be written, becauſe the Words have moſtly a foreign Derivation.

P.

Q. *In what Words is* p *written and not ſounded?*

A.

* *They are commonly written*, Account, Accountant.

A. P is very obſcure, if not quite loſt before *s* at the Beginning of Words; as in *Pſalmiſt*, *Pſalm*, *Pſalter*; or between *m* and *t*; as, *tempt*, *Attempt*, *exempt*, *Contempt*, *empty*, *ſumpter*, *Symptom*.

Q. *How is* ph *to be ſounded?*

A. When *Ph* is in one Syllable, it always ſounds like *f*; as *Phantaſy*, *Diphthong*, *Epitaph*: But when it is in different Syllables, each has its natural Sound; as, *Shep-herd*, *up-hold*, *&c.*

Q. *Is the Sound of* ph *ever changed?*

A. In ſome Words it ſounds almoſt like *v*; as, *Stephen*, (Steven) *Nephew*, (Nevew.)*

Q.

Q. *How is* q *ſounded?*

A. Like *ku*, or *k*, and has always *u* after it. It ends no Words without *ue* after it; and that but a few from the *Latin* in *quus*; as, *oblique*, *antique*, from *obliquus*, *antiquus*; in which the *que* ſounds like *c* hard, or *k*, and muſt be ſo pronounced. Words from the *French* moſtly change *que* into into *c*, or *k*; as, *riſk*, *traffic*, from *riſque*, *traffique*.†

R.

Q. *What is obſervable about* r?

A. It is ſometimes ſounded double; as in *Forage*, *Pariſh*, *periſh*, &c.

And it is loſt in ſome Words; as *Worſted*, (Wooſet.)

S.

Q. *How many Sounds has* ſ? *A.*

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* *Note*, Ph *is ſilent in* phthyſic, *(tiſic)* phthyſical, *(tiſical.)*

† *Some reckon this a needleſs Letter, becauſe* c hard *or* k *might ſupply its Place; but its Uſe is manifeſt at the Beginning of Words; as in* Queen, Queſtion.

A. Two: 1. A ſoft Sound, like hiſſing; and this is its proper and natural Sound.

2. A hard and more obſcure Sound like z, at the End of Words; alſo after an improper Diphthong in the Middle of Words.

Can you give any Example of the ſoft hiſſing Sound of ſ?

A. This, thus, us, yes; but all Monoſyllables except theſe four, end with the ſtrong hiſſing Sound of *ſ*, and are moſtly written with *ſs*; as, *hiſs, bleſs*, &c.

But in Words of more than one Syllable, after *ou*, the *ſ* is not doubled; as, *glorious, gracious, tedious*, &c.

Q. *Can you give any Example of the hard Sound of* ſ?

A. As, has, his, was; and it is always thus ſounded at the End of Monoſyllables ending with ſingle *s*; (except the four before-mentioned, namely *this*, &c.) and after an improper Diphthong in many Words; as, *raiſe, Praiſe, Reaſon, graciouſly, Righteouſneſs*, &c.

Q. *What other Obſervations have you of* ſ *ſounding hard?*

A. 1. *S* is ſounded hard like z, in all Words of the plural Number, and all Verbs of the third Perſon ſingular; as, *Names, Worms, he hears, ſhe reads.*

2. At the Beginning of Words; as, *ſafe, ſober*, &c.

3. When it follows a long Syllable; as, *grows.**

Q. *In what Words is* ſ *not ſounded?*

A. S is not ſounded in *Carliſle*, (Carlile) *Viſcount*, (Vicount) *Iſland*, (Iland) *Iſle*, (Ile) &c.

Q.

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* *The ſmall ſhort* s *has no Place but when it is the laſt Letter of a Word, the long* ſ *ſerving every other Place where the Capital* S *is not uſed.*

T.

Q. *How is* ti *founded before a Vowel?*

A. Like *ſh*; as, *Nation, Oblation,* &c.

Q. *Are there not ſome Exceptions?*

A. Yes; there are four Exceptions:

1. *Ti* keeps its own natural Sound at the Beginning of Words; and when *ſ* goes immediately before it; as, *Title, Celeſtial.*

2. Before a Conſonant in the ſame Syllable; as, *elaſtic, Tillage,* &c.

3. Comparatives in *er,* and Superlatives in *eſt,* from Adjectives ending in *ty,* give *ti* its natural Sound; as, *mighty, mightier, mightieſt.*

4. Names plural, and the ſecond and third Perſons of Verbs ending in *ty,* give *ti* its natural Sound; as, *Cities, Duties,* to *empty,* thou *emptieſt,* he *emptieth,* and *emptied*; and from *pity* we ſay *pitiable.**

Q. *Does* ſt *any where ſound like* ſſ?

A. St ſounds like *ſſ* ſoft in ſuch Words as theſe, *Apoſtle, Briſtle, Buſtle, Caſtle, Epiſtle, Griſtle, neſtle, ruſtle, Thiſtle, whiſtle, wreſtle.*

Q. *If* c, s, *or* t, *going before* i, *followed by another Vowel, ſound alike; as in* Muſician, Perſuaſion, Imitation; *how muſt we know when to write one, and when another?*

A. 1. All Words of this Kind are derived from others; and therefore when the original Words end in *de, ſ,* or *ſe,* then *ſi* is uſed; as, *perſuade—Perſuaſion, confeſs—Confeſſion, confuſe—Confuſion, &c.*

2. If the original Words end in *ce,* or *e,* then *ci* is uſed; as, *Grace—gracious, Muſic—Muſician.*

* T *ſingle in ſome Words, ſounds like* tt; *as* Latin, City, Patent, Titular, *&c.*

3. But if they end with *t* or *te*, then *ti* is uſed; as *Sect*—*Section*, *imitate*—*Imitation*; except *ſubmit*—*Submiſſion*, *permit*—*Permiſſion*, &c.

Q. *How is* th *ſounded?*

A. When *th* come together in a Syllable, they are to be conſidered as but one Character, and ſounded at one Breath, like the *Greek* Θ *Theta*; as in *thin*, *Thumb*, &c. And in like Manner are *ch*, *ph*, *ſh*, and *wh* ſounded at one Breath.

V.

Q. *What do you obſerve of the Conſonant* v?

A. That it is to be pronounced like *ev*, or *ve*.

Q. *In what Poſition is it uſed?*

A. It goes before all the Vowels, but never follows them without *e* ſilent after, or at leaſt underſtood; as, *vaſt*, *vend*, *Voice*, *vulgar*, *have live*, *love*, *lov'd*, for *loved*.

It follows the Conſonant *l* and *r*; as, *Calves*, *carve*, &c.

W.

Q. *What are your Obſervations where the Letter* w *is written but not ſounded?*

A. 1. *W* is written, but not ſounded, in *Anſwer*, *Sword*, *Whore*, *Swooning*, &c.

2. It is never ſounded before *r* in the ſame Syllable; as, *wrap*, *Wrath*, *Wreath*, *Wretch*, *bewray*, *wrong*, *wrought*, *wroth*, *awry*.*

3. *W*.

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* *If each Letter was always pronounced with one and the ſame Sound as ſuch Letter denotes, the Art of* TRUE SPELLING *might be eaſily attained; but ſeveral ſilent Letters being introduced into our Language, to write correctly is thereby rendered much more difficult, and is only to be acquired by frequent Exerciſes in Spelling, and carefully obſerving the Language as it now ſtands.*——*Some of the ſilent Letters*

3. *W* is uſed both as a Vowel and a Conſonant; before, or between Vowels it is a Conſonant; as, *Want*, *went*, *Winter*, *Fewer*; but after *a*, *e*, *o*, it is a Vowel; as, *Awl*, *bawl*, *Dew*, *few*, *how*, *now*, &c.

Q. *How is* wh *ſounded?*

A. Wh is never met with but in Words purely *Engliſh*; as, *Wheel*, *where*, *when*.

X.

Q. *What do you obſerve of the Letter* x?

A. 1. *X* is a double Conſonant, and hath no Sound of its own.

2. At the Beginning of Words it is always ſounded like z; as in *Xenophon*.

3. In the Middle and End of Words it ſounds like

Letters have been adopted, and are retained out of Cuſtom, to ſoften and meliorate the Language, as g *in* Foreign, Sovereign, *and* u *in* Honour, Labour, *there being no ſuch Letters in their Originals,* Forain, Souverain, *from the* French; *or in* Honor, Labor, *from the* Latin.—*But moſt of them are retained to trace out the original Tongue we have borrowed thoſe Words from, in which they have full Power; as* b *in* Debtor, Doubt, g, *in* reign, *&c. in Conformity to their Originals,* Debitor, Dubium, regno, *from the* Latin; *and* i Gardiner, t *in* Mortgage, *&c. from the* French, Jardinier, Mort—*Death, and* gage—*Pledge. Though this Conformity in ſeveral* Engliſh *Words is certainly of great Service to Foreigners,* &c. *yet to obſerve it always would make ſuch violent and unnatural Alterations, as the Genius of the* Engliſh *Language can never comply with, ſuch as* Charm, *in Carm,* Envy—*Invy,* obtain—*obtine,* Earth—*Erth,* Purſe—*Burſe,* Leſs—*Laſs,* &c. *it being evident the three former are derived from the* Latin *Words* Carmen, Invidea, *and* obtinea; *and the three latter from the* Greek *ones* Ερα, Βυρσα *and* Ελαχιστων.

like *cs*, or *ks*; as in *Xerxes*, *Wax*, ſounded *Zereſes*, *Waks*, &c. and never begins a Syllable but in proper Names.

Z.

Q. *What do you obſerve of the Letter* z?

A. Z has a compound Sound, and ſounds like *is*; as, in *Zeal*, *Zone*, &c.

It may go before or after any of the Vowels, but never immediately before or after any of the Conſonants.

CHAP. V.

Of SPELLING, *or the* DIVISION *of* WORDS *into* SYLLABLES.

Q. *WHAT is* Spelling?

A. Spelling is an uſeful Art which ſhews,

1. How to take Words aſunder into convenient Parts, in order to ſhew their true Pronunciation, and original Formation.

2. How to join *Letters* and Syllables together, which are divided, ſo as to compoſe *Words* by them.

Q. *Are theſe two Ways of* Spelling *preparatory to* Reading?

A. Both; namely, the dividing of Words already made into *Syllables* and *Words*; and, out of theſe to make up the ſame Words again; as in ſpelling the Word *merciful*, we ſay *m-e-r—mer—c-i—ci—f-u-l—ful—merciful:* So that the Word is firſt divided into its Parts, and then ſet together again.

Q. *What is a* Syllable?

A. A *Syllable* is a complete Sound uttered in one Breath, and may conſiſt of one ſingle Vowel, or of a double Vowel, joined to one or more Conſonants; as, *a*, *Book*, *o-be-di-ent*, &c. but without a Vowel no

no Syllable can be formed, becauſe *bnd*, *rmp*, or any other Conſonants cannot be pronounced.

Q. *How many Letters may there be in a* Syllable?

A. Eight, as in *Strength.*

Q. *How many* Syllables *many be in a* Word?

A. No *Word* has above ſeven or eight; (few in *Engliſh* have ſo many) as, *co-eſ-ſen-ti-al-li-ty*, *in-com-pre-hen-ſi-bi-li-ty.*

Q. *Is a true Diviſion of* Words *into their* Syllables *very neceſſary for true Pronunciation?*

A. Yes; for reading being nothing but a rapid or quick Spelling, whoever ſpells or divides Words improperly, muſt conſequently read and ſpeak ſo; as, ſuppoſe a Boy, in reading the Words *Dan-ger*, *Dan-cer*, rightly divided, ſhould ſay, *Dang-er*, *Danc-er*, it would be eaſily perceived he had pronounced and corrupted theſe Words as far wrong in ſpeaking as in ſpelling; ſo that without a true Diviſion, our Speech itſelf would be improper, and hardly intelligible.

Q. *How muſt we then learn to divide* Engliſh *Words rightly in* Syllables?

A. By obſerving the five following Rules, by which, all *Engliſh* Words may be properly divided, *viz.*

General RULES *for dividing* WORDS *into* SYLLABLES.

RULE I.

IF two Vowels come together, not making a Diphthong, they muſt be divided; as, *Li-ar*, *Li-on*, *Ru-in.**

* *Obſerve what Vowels are in each Word; for there is generally but one Vowel to one Syllable.*

RULE II.

Two of the ſame Conſonants muſt be parted; as, *Ab-bot*, *ac-cent*, *ad-der*, *of-fer*, &c.

RULE III.

A ſingle Conſonant between two Vowels muſt go to the latter; as, *a-ny*, *ba-con*, *ca-pon*, *de-cent*; except *x*, which is always joined to the former.

RULE IV.

Two Conſonants between two Vowels muſt be parted; as, *Am-ber*, *Dam-ſel*, &c. except the latter Conſonant be *l* or *r*, and then it takes the other along with it to the latter Vowel; as, *A-pron*, *Fa-bric*, *Cy-clops*, *Reflect*, &c. And,

Ch, *ph*, *ſh*, *th*, and *wh*, which always go together in Spelling.*

RULE

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* *Tho' the Tables of Words (in their Diviſion) vary a little from the former Editions of this Book, as well as from other eſtabliſhed Books of the Kind, yet as this Rule is an evident Improvement, and muſt as ſuch be generally received, no other Apology is requiſite than to ſay,* That the Author holds it as a Principle to own Conviction as ſoon as 'tis felt, and to make Alterations and Improvements accordingly.——*This Rule remedies the Entanglements of initial Letters, comprehends four of the Rules laid down in other Books, and gives Words their proper Pronunciation.* [*See Examples under it in the* NEW ENGLISH TUTOR; *in which* Tables *all you there ſee in* Italic *Characters, where two Conſonants would go together, and require a double Accent for Pronunciation, by* this *will be divided and pronounced properly without that impotent Help.*]—*Thus much may ſuffice for any Alterations that have been made in the foregoing* Editions, *or for what may appear in* this *in Conformity to the above-mentioned Book; which, however plain and ſimple it may appear, is not therefore the leſs valuable, being conſtituted into a more practical Syſtem perhaps (particularly in the orthographical Part) than any other that has yet appeared.*

RULE V.

All the ſingle *original* or *primitive Words* muſt keep their own Letters and Syllables, or additional Parts; namely, the *Prepoſitions* and *Terminations* muſt be ſpelled ſeparately and diſtinctly by themſelves; as, *en-able*, *un-equal*, *Bond-age*, *zeal-ous*, &c.*

Except 1. Such *original Words* as take only *y* after them for their *Termination*, have as many of the foregoing Conſonants joined to it as can begin a Word; as, *wor-thy*, *craf-ty*, &c.

2. Such as end in *e*, and loſe it before the *Termination*; as, *write*, *wri-teſt*, &c. are to be ſpelled by the common Rules: But if the *Termination* begins with a Conſonant, the final *e* is ſtill kept; as, *Abatement*, &c. and ſometimes before the *Vowel a*; as, *improve-able*, *change-able*.

3. *Original* or *primitive Words*, ending with any of the above *Terminations*, as, *capitulate*, cannot be divided *capitul-ate*, *capitul* being no *primitive Word*, &c.

☞ *The Table of initial Letters are omitted; becauſe 'tis to be obſerved that* l *or* r *preceding any other Conſonant, conſtitute a double initial Letter; and that* ch, ph, ſh, *and* wh, *before* l *or* r, *conſtitute the treble Initials.*

NOTE.

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* *Words of one Syllable ending with a Conſonant and no Diphthong preceding it, have always the Conſonant doubled when compounded with a Termination that begins with a Vowel, as a* Man, manned, Pen, penned, ſtop, ſtopping, Drop, dropping, *&c. alſo Words of more Syllables, when the Accent lies on the laſt Syllables ending with a Conſonant, have it likewiſe doubled in the Derivations,* pre-fer, pre-ferred; com-pel, com-pelled; ac-quit, ac-quitted, *&c. All ſuch Words are beſt divided by Rule* 2d.

NOTE.

The Endings, *cial*, *tial*, *cion*, † *ſion*, *tion*, ſhould not, (according to the modern Way of pronouncing) be parted in Spelling, being ſo many diſtinct Sounds, which cannot be divided without being corrupted; for the *ci*, *ſi*, or *ti*, are always ſounded like § *ſh*, in the laſt Syllable of Words; as,

* *Ar-ti-ſi-"cial*, *Sub-ſtan-tial*, *Mu-ſi-"cian*, *E-gyp-tian*, *Per-ſua-ſion*, *Sal-va-tion*	is ſounded	*artiſi-ſhal* / *ſubſtan-ſhal*	or	*ſhall*
		Muſi-ſhan / *Egyp-ſhan*	or	*ſhin*
		Perſua-ſhon / *Salva-ſhon*	or	*ſhun*

Whether this be a Propriety or not I ſhall not abſolutely determine, (as it is a Matter of Diſpute among the Critics); however, we cannot find one Inſtance in good Poetry, where any of the ſaid Endings counts more than one ſingle Syllable.

EXAMPLES.

When the dull Ox, why now he breaks the Clod,
Now wears a Garland, an Egyp-tian *God.*
No, 'tis reply'd the firſt Almighty Cauſe,
Acts not by par-tial, *but by gen'ral Laws,*

That

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† *Theſe two commonly take a Letter from the primitive Words; as, tranſgreſs, Tranſgreſ*-ſion, *inſpect, Inſpec*-tion, *perfect, Perfec*-tion.

§ *Except when* ſ *precedes the* ti; *as, Queſ-ti-on, celeſ-ti-al,* &c.

* *The* ci *in this Poſition has moſtly a double Accent; which ſee fully explained in Page* 43.

*That Reaſon, Paſ-*ſion, *anſwer one great Aim;*
*That true Self-love and So-*cial *are the ſame.* POPE.

Freed by the Terror of the Victor's Name,
*The reſcu'd States his great Protec-*tion *claim.*
ADDISON.

CHAP. VI.

Of STOPS *and* MARKS.

THE *Stops* are uſed to ſhew what Diſtance of Time muſt be obſerved in Reading: They are ſo abſolutely neceſſary to the better underſtanding what we read and write, that, without a ſtrict Attention to them, all Writing would be confuſed and liable to many Miſconſtructions.

Stops conſidered as Intervals in Reading, are ſix, namely, a *Comma*, *Semicolon*, *Colon*, *Period*, *Interrogation*, and *Admiration*. A *Comma* ſtops the Reader's Voice whilſt one may deliberately count the Number *one*; the *Semicolon*, *one*, *two*; the *Colon*, *one*, *two*, *three*; the *Period*, *Interrogation*, *Admiration*, *or Exclamation*, *one*, *two*, *three*, *four*.

The CHARARTERS *of* STOPS *are, viz.*

1. A *Comma*, placed at the Foot of a Word, and marked thus (,)
2. A *Semicolon*, a Point over a *Comma* (;)
3. A *Colon*, two Points (:)
4. A *Period*, a ſingle Point at the Foot of a Word (.)
5. A Note of *Interrogation*, or aſking a Queſtion (?)
6. A Note of *Exclamation* or *Admiration* (!)

The

The MARKS, *&c. are theſe that follow.*

1. Accent (′)
2. Apoſtrophe (’)
3. Aſteriſm (*)
4. Breve (˘)
5. Caret (ʌ)
6. Circumflex (ˆ)
7. Direſis (··)
8. Hyphen (-)
9. Index (☞)
10. Obleſk (†)
11. Paragraph (¶)
12. Crotchets [ ]
13. Parentheſis ( )
14. Quotation (“)
15. The End of a Quotation (”)
16. Section (§)
17. Ellipſis (——)
18. Brace (⏞)

STOPS exemplified and explained.

A *Comma* (,) may be uſed in ſeveral Situations; 1. After every diſtinct Word of Numbers; as, *one, two, three, ſix, ten, twenty*, &c.

——After every diſtinct Figure of Numbers; as, 1, 2, 3, 6, 10, 20, &c.

——After every Quality belonging to the ſame Name, except the laſt; as, a *diſcrete, ſenſible, generous, honeſt Man*.

—After bare Names of Perſons, &c. called upo or ſpoke to; as, *Remember not, O Lord, our Offences*; or Things diſtinctly mentioned; as, *Aſh, Elm,*

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* *Several Grammarians refer the treating of Stops and Marks till after Syntax, not conſidering them abſolutely neceſſary to be known til the Scholar be fit to apply them to their proper Purpoſes in Writing: Whilſt others advance that a more early Knowledge of ſuch of them as are uſed as Intervals in Reading*, &c. *is found to be the moſt expeditious Method in forwarding a Learner, by giving him the Senſe of what he reads* (which without ſuch a Knowledge of them, might be confuſed and unintelligible) *it is therefore thought proper to give them a place here.*

Elm, *Oak*, &c. *Sheep*, *Oxen*, *Horſes*, &c. *James*, *Robert*, *William*, *Honour*, *Power*, &c.

—After every the leaſt diſtinct Clauſe of a Sentence, which is Part of a more perfect one; as, *Nature clothes the Beaſts with Hair, the Birds with Feathers, and the Fiſhes with Scales.*

—An Interjection alone muſt be pointed from the reſt; as, *Shah! trouble us not with Triſles.*

—Before the Conjunction *and*, when it connects the Parts of a Sentence; as, *Life is precarious*, and *Death is certain*; but not when it couples only Words; as, *the Critic and the Pedant are too often united.*

2. A *Semicolon* (;) is made uſe of when half the Sentence is left behind, and to diſtinguiſh Contrarieties; as, *Are you humble, teachable, and adviſeable*; or *ſtubborn, ſelf-willed, and high minded?*

—When ſeveral Names with their different Qualities have equal Relation to the ſame Verb; as, *he was a Man of regular Conduct; of a ſweet, facetious, forgiving Temper; of a charitable, humane Diſpoſition*, &c.

3. A * *Colon* (:) is made uſe of to diſtinguiſh a perfect Sentence, which has a full Meaning of its own; but yet leaves the Mind in Suſpence and Expectation to know what follows; as, *An envious Critic cannot forbear nibbling at every Author that comes in his Way: Nor can even the moſt admired Poet that ever wrote eſcape him.*

A *Colon* is generally uſed before a *comparative Conjunction* in a Similitude; for Example, *As an ill Air*

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* Chambers's *Dictionary ſays, Grammarians are not agreed about the preciſe Difference between the* Colon *and* Semicolon; *and therefore theſe two Pauſes ſeem to be uſed by many Authors indifferently.*

Air may endanger a good Conſtitution: So may a Place of ill Example endanger a good Man.

—When the latter Clauſe is connected by a Relative referring to ſome Name in the former; as, *It is no Diminution to a Man to have been in the Wrong: Perfection is not his Attribute.*

4. The *Period*, or full Stop, (.) is uſed at the Concluſion of a Sentence, and ſhews that the Senſe is complete and ended; as, *Fear God. Honour the King.*

5. A Note of *Interrogation* (?) is put after a Queſtion aſked; as, *What ſhall we do? When ſhall we come?*

6. A Note of *Exclamation* or *Admiration* (!) is uſed when ſomething is admired or exclaimed againſt; as, *Oh the Idleneſs! Oh the Perverſeneſs of the Boy!*

MARKS, *&c. explained.*

1. An *Accent* (′) being placed over a Vowel, denotes that the Tone, or the Streſs of the Voice in pronouncing, is upon that Syllable; as, in *Báptiſm.*

2. *Apoſtrophe* (') at the Head of Letters denotes ſome Letter or Letters, left out for quicker Pronunciation; as, *I'll*, for *I will*; *lov'd*, for *loved*; *wou'dſt*, for *wouldſt*; *ſha'n't*, for *ſhall not*; *ne'er*, for *never.*

3. *Aſteriſm* (*) guides to ſome Remark in the Margin, or ſet at the Foot of the Page: Several of them ſet together, ſignify that there is ſomething wanting, defective, or immodeſt in the Paſſage of the Author; thus ****

4. *Breve* (˘) is a Curve or crooked Mark over a Vowel, and denotes that the Syllable is ſounded quick, or ſhort; as, *Hăt*, *Băt.*

5. *Caret* (ʌ) denotes a Letter, Syllable, or Word to be left out in a Sentence, by Miſtake in Writing

Writing or Pointing; and this Mark (ʌ) is put under the Interlineation in the exact Place where it is to come in; as, *are*

Juſtice and Temperance ʌ *excellent Virtues.*

6. *Circumflex* (ˆ) is ſhaped ſomething like the *Caret*; when uſed it is placed over a Vowel in a Word, to denote a long Syllable; as, *Euphrâtes.*

7. *Direſis*, (¨) or *Dialyſis*, is noted by two full Points at the Top of the latter of two Vowels, to diſſolve the Diphthong, and to divide it into two Syllables; as, *Capernaüm.*

8. *Hyphen* (-) is a ſtreight Mark acroſs, which being ſet at the End of a Line, denotes, that the Syllables of a Word are parted, and that the Remainder of it is at the Beginning of the next Line.

Whenever a Word is thus parted at the End of a Line, the Syllables muſt be carefully ſeparated by the Rules for dividing.

It is uſed alſo to join or compound two Words into one; as, *Ale-houſe*, *Inn-keeper*, &c.

In this Caſe, the latter muſt never begin with a Capital, except Names of Countries, Towns, or Offices; as, *South-Britain*, *North-Britain*, *Weſt-Auckland*, *Attorney-General*, &c.

If placed over a Vowel, it denotes it long; as, *hāte*; and in Writing is called a *Daſh*, and ſignifies the Omiſſion of *m* or *n*; as, *Nothing is more cōmendable thā fair Writing.*

9. *Index* (☞) or the Fore finger pointing, ſignifies that Paſſage to be very remarkable againſt which it is placed.

10. *Obeliſk* (†) is uſed as well as the *Aſteriſm*, (*) to direct to ſome Note or Remark in the Margin, or at the Foot of the Page: And this is alſo done by parallel Lines, as (‖); ſometimes by a double *Obeliſk*, (‡); and, at other Times, by Letters

or Figures included within a *Parentheſis*, thus *(a)* (1), or thus a.

11. *Paragraph* (¶) is uſed chiefly in the Bible, and denotes the Beginning of a new Subject, or Matter.

12. *Parentheſis* ( ) is uſed when, after a Sentence is begun, another Sentence or Part of a Sentence is put in, before the firſt be finiſhed, which ſerves to explain and enlarge the Senſe; as, *If you take Pleaſure in lying, Truth will (in a Series of Time) become a Pain to you.*

13. *Crotchets*, or *Brackets* [ ] incloſe ſhort Sentences that have no Connection with the Subject treated of, but ſerve for References to Paſſages of the ſame Book, Author or Dates: as, [*See p.* 91. *Vol.* I. *of this Book*] [*See——on this Subject*] [*This is very elegantly deſcribed by*——]

14. *Quotation*, (“) or double *Comma* turned, is put at the Beginning of ſuch Words, or Lines, as are cited out of other Authors.

15. *End of the Quotation*, (”) or double *Apoſtrophe*, is put after the laſt Words, or Line, to ſhew that the Paſſage cited is finiſhed.

16. *Section* (§) or *Diviſion*, is uſed in Subdividing of a Chapter into leſs Heads, or Parts. It is alſo uſed to direct to ſome Note in the Margin, or at the Foot of the Page.

17. *Ellipſis* (—) or *Omiſſion*, is when a Part of a Word is left out; as, *K—g G—ge*, for *King* George; or when a Word is omitted.

18. A *Brace*, (⌐¬) is to join ſeveral Words or Sentences together, particularly in Poetry; as,

While thee, O Virtue, bright celeſtial Gueſt,
Whoe'er purſues, ſecures eternal Reſt,
And cannot be unhappy, tho' oppreſt.

☞ By

☞ By bad Pointing an Author's Meaning is not only inverted but often made nonſenſical. Thus, it is ſaid in the 11th Edition of *Drelincourt's Conſolations againſt the Fears of Death*, p. 310. *This Part ſhall not be taken from us; this bright Beam of our future Glory ſhall never be put out but in the Life to come. We ſhall poſſeſs as much of the Kingdom as we are able, and ſhall be clothed with all the Light and Splendor of the heavenly Glory.* Any Perſon may ſee the Error in that Sentence; which would have been prevented by putting a *Colon* after the Word *out*, and omitting the *Period* after *come*.

A Biſhop of *Aſello* ordered an Inſcription to be put over his Gate, *viz. Porta patens eſto nulli, claudaris honeſto.* By the Painter's putting a *Comma* after *nulli*, inſtead of *eſto*, it reads, *Gate, be thou open to no Body, but be ſhut to an honeſt Man*; inſtead of, *Gate be thou open, and not ſhut to an honeſt Man.* For which he loſt his Biſhopric.

N. B. *See* Orthography *particularly exemplified in the laſt Table of Words in* Proſody.

OF

PROSODY

OR,

DUE PRONUNCIATION.

PART II.

CHAPTER I.

Q. WHAT *is the Meaning of the Word* PROSODY?

A. It is a Word borrowed from the *Greek*; which, in *Latin*, is rendered *Accentus*, and in *Engliſh Accent*.

Q. *What is meant by* Accent?

A. Accent originally ſignifies a Modulation of the Voice, or chanting to a muſical Inſtrument; but is now generally uſed to ſignify DUE PRONUNCIATION, *i. e.* the pronouncing of a Syllable, according to its Quantity (whether it be long or ſhort) with a ſtronger Force, or Streſs of Voice, than the other Syllable in the ſame Word; as, *a* in *âble*, *o*, in *abôve*, &c.

Q. *What is* Quantity?

A. Quan-

A. Quantity is the different Meaſure of Time in pronouncing Syllables, from whence they are called *long* and *ſhort*.

Q. *What is the Proportion between a* long *and a* ſhort *Syllable?*

A. Two to one; that is, a *long Syllable* is twice as long in pronouncing as a *ſhort One*; as, *hate*, *Hat*.†

Q. *How do you know long and ſhort Syllables?*

A. A Syllable * is long or ſhort according to the Situation of the Vowel, *i. e.* it is generally *long* when it ends with a Vowel, and *ſhort* when with a Conſonant; as, *Fā-* in *Favour*, and *Măn-* in *Manner*.

——A proper Diphthong makes always a *long* Syllable; as, *Hail*, *Houſe*, *Flour*, &c.

Q. *How many Ways may Accent be conſidered?*

A. Four, as it may relate to Words of two, three, or more Syllables, or to Words compoſed of the ſame Letters, (as are many Names and Verbs) but of different Significations; and are therefore only to be diſtinguiſhed by being differently accented.

Q. *Seeing many* Names *and* Verbs *are ſpelled with the ſame Letters, how are they to be diſtinguiſhed in pronouncing?*

A. By laying the *Accent* on the firſt Syllable in *Names*, and on the laſt Syllable in *Verbs*; as, in the following Examples.

† *This Mark,* (-) *ſet over a Syllable, ſhews that it is long, and* (˘) *that it is ſhort; as, rēcŏrd, rĕcōrd.*

* Long *and* ſhort *Vowels, and* long *and* ſhort *Syllables are ſynonimous Terms.*—Chap. II. Part I.

NAMES.	VERBS.
An Accent	*to ac'cent.*
A Concert	*to concert*
A Deſert	*to deſert*
An Object	*to object*
A Preſent	*to preſent*
A Rebel	*to rebel*
A Torment	*to torment*
An unit	*to unite, &c.*

Q. *What Rules have you for accenting Words of two Syllables?*

A. Two: 1. Any Compounded Word of two Syllables, whether compounded by a Preposition or Termination, is accented on the primitive Part; as, *ſín-ful, gód-ly, ab-ſolve, ad-here, &c.*§

2. Words of two Syllables, when the one Syllable is long and the other ſhort, are accented on the long one; as, *Aú-thor, Hó-nour, &c.*

When both Syllables are long, or both ſhort, the Accent is generally laid on the firſt; as, *prí vate, Mán-ners*, &c. Words ending with *ure*, or *le*, where the *e* is ſilent, or ſounded before the *l* or *r*, are alſo commonly accented on the firſt Syllables; as, *ín-jure, Cándle*, &c.

Q. *How are the Words of three Syllables commonly accented?*

A. When they are compounded with both a Preposition and Termination, the Accent is on the primitive Part, as *A-greé-ment, Ad-vánce-ment*; and if compounded only with one of them, the Accent lies ſtill moſtly on the middle Syllable; as, *Ex-tér-nal, cor-rúpt-ed*, &c.

Q. *How*

§ *It is remarked by the late ingenious Dr* Watts, "*That it is the Cuſtom of the* Engliſh *in moſt Words to throw the Accent as near the firſt Syllable as poſſible.*"

Q. *How are Polyſyllables; or, Words of three or more Syllables, to be accented?*

A. They are commonly accented either on the laſt Syllable but two; as, *con-vé-ni-ent, Op-por-tú-ni-ty*; or on the laſt ſave one in Words ending in *ic, cial, tial, cian, tion, ſion, tion*; as, *an-gé-lic, arti-fi"-cial, cre-dèn-tial, Mu-ſi"cian, E-gy'p-tian, Occâ-ſion, Sal-vâ-tion.*

Words of ſix Syllables have frequently two *Accents*, one on the firſt, and the other on the fourth; as, *ún-phi-lo-ſo-phi-cal, Fá-mi-li-ár-i-ty.*

☞ But after all the Rules that can be given; no Method will lead the Learner ſo eaſily to put the *right* Accent upon Words, as Tables divided by the foregoing Rules, which give the due Pronunciation to Words; and which withal, are properly accented on the firſt, ſecond, third, *&c.* Syllables. And though moſt of our Grammarians have ommitted ſuch Tables, judging them more proper and peculiar to Spelling-books; yet I chuſe to inſert the few following, and think them abſolutely neceſſary.

I. For the above Reaſon in regard to the Accenting.

II. From their Uſefulneſs in exemplifying and proving the Spelling Rules; beſides, Exerciſes in Spelling cannot be thought too frequent, eſpecially to young Scholars.

III. As they are generally both uſeful and common Words, and Words that are moſtly compoſed of ſuch Letters as vary in their Uſes and Sounds, according to their different Poſitions, *vix. c* and *g*, *e* final, *ch, ph, th, ci, ſi, ti*, &c. they will ſerve as Examples for *Orthography*; for Want of which in other Grammars, I have been obliged, in the Courſe of Teaching, to have ſuch a Collection in Manuſcript, [*See Table* 10] which I humbly recommend

to

to the Public; and can aſſert, from Experience, that all ſuch Rules, though learned ever ſo perfectly by Heart, are mere Pretences or Pedantry in the Maſter; entirely inſignificant and uſeleſs to the Scholar; nay, rather pernicious and troubleſome Lumber in his Memory, unleſs reduced to Practice, and rendered familiar and natural by Example.

CHAP. II.

DISSYLLABLES *or Words of* TWO SYLLABLES, *accented on the firſt Syllable.*

TABLE I.

AB-bot	án-chor	á-ny	*ba"lance
ab-ject	an-gel	a-pron	ban-ter
ac-cent	an-gle	ar-dent	blun-der
af-ter	an-ſwer	aſ-ſes	bond-age
am-ber	an-them	Bab-bler	bord-er
am-buſh	an-vil	bad-neſs	bo-ſom

* *This Accent (") is called the* Double Accent, *the Uſe of which is every where to denote, that the Letter which begins the Syllable to which it is prefixed, has a double Sound, one Part of which belongs to the preceding Syllable: Thus the Words* Ba"lance, Cha"pel, A"nimal, *&c. are ſounded with double Conſonants; as,* Bal-lance, Chap-pel, An-nimal. *This double Accent (like the* Hebrew *Way by* Dageſh) *is an Idiom common in our Language, without which our Diviſion could not be reducible to Rule, except to that random one of the Ear, in caſe of a ſingle Conſonant between two Vowels; but note, that the 3d Rule for Diviſion in this Book, renders a double Accent needleſs in caſe of two Conſonants, by dividing them, as* Aſ-pect, Biſ-ket, *&c. which uſed to be divided* A-ſpect, Bi-ſket, *and required a double Accent for Pronunciation. The abovenamed Rule, agreeable to the Ear, gives the true Pronunciation to a prodigious Number of Words in our Language, and muſt be allowed a great Improvement, being not liable to one Exception, except that* ſt *ſometimes after another Conſonant may go to the*

bright-neſs
brim-ſtone
bur-den
Cab-bage
cab-bin
cam-bric
can-dle
can-ker
can-non
ca-pon
câr-go
car-nal
car-ry
ce-dar
cel-lar
cen-ter
cham-ber
cha″pel
chap-ter
cler-gy
col-lege
com-mon
cre″dit
Dag-ger
dark-ly
dar-ling
debt-or
de-cent
diſ-tant
doc-trine
dol-phin
dra-per
drunk-ard
dwin-dle
E-dict
ef-fect
ef-fort
el-der
em-ber
em-pire
end-leſs
en-gine
en-ter
en-voy
er-ror
e-ven
e-vil
Fa-bric
fac-tor
fa″mine
fa-mous
far-ther
far-thing
fa-ther
fe-male
fer-vent
fe-ver
fic-kle
for-tune
for-ward
fu-ture
Gal-lant
gar-den
gar-ment
glad-neſs
glo-ry
goſ-pel
gro-cer
gun-ner
Ham-mer
han-dle
hand-ſome
hap-py
hel-met
high-neſs
ho″neſt
hum-ble
hun-dred
hurt-ful
I-dle
i-ſland
i″mage
im-pulſe
in-ſtant
i-ron
Jol-ly
judge-ment
jug-gle
ju-lep
junc-ture
Kind-neſs
king-dom
kinſ-folk
Lad-der
la-dle
la-den
la-dy
land-lord
lan-tern
large-neſs
li″mit
love-ly
Man-ner
maſ-ter
mem-ber
mer-chant
mer-cy
mind-ful
miſ-treſs
mo″deſt
mo″ney
month-ly
mort-gage
morn-ing
mo″ther
Name-ly
na-tive
na-ture
na″vy
ne-phew
ne″ver
no-ble
non-ſenſe
no″thing

no-

latter Vowel; con-ſtant, in-ſtant, *and which was not thought neceſſary to be noted as an Exception at all, as they may with equal Propriety, as to Pronunciation, be divided* conſ-tant, inſ-tant. (*See Note in p.* 55.)

no-tice
no-vice
num-ber
nur-ture
nu-ſance
Ob-ject
of-fice
off-ſpring
of-ten
or-gan
or-phan
o-ther
ox-en
Pa"lace
pa"late
pale-neſs
parch-ment
pa-rents
pa"riſh
par-ſon
paſ-ſage
paſ-ture
pay-ment
pi"ty
prac-tice
pro"fit
pro"miſe
pro"per
pro"phet
proſ-per
pul-pit
Qua"drant
quar-ter
quick-ly
qui-et
qui"ver
Rac-ket
raſh-ly
ren-der
right-ly
ri-ot
rob-ber
ru-in
Sab-bath
ſa"vage
ſcho"lar
ſcrip-ture
ſe-cret
ſen-tence
ſer-vant
ſe-ven
ſhep-herd
ſhil-ling
ſi-lence
ſil-ver
ſin-gle
ſiſ-ter
ſo"lemn
ſpi"rit
Ta-ble
tem-per
te"nant
ten-der
thank-ful
there-fore
thun-der
tim-ber
ti-tle
to-tal
tur-nip
Un-cle
up-right
ut-moſt
ut-ter
Va"lue
ver-dict
veſ-try
vi"car
vi"ſit
War-rant
wi"dow
Year-ly
yon-der
Zea-lous

TABLE II.

DISSYLLABLES, *accented on the laſt Syllable.*

A-báſe
a-bide
ab-hor
ab-jure
ab-ſolve
ab-ſurd
ac-cept
ad-mire
af-fect
af-flict
af-frónt
a-lone
a-long
a-miſs
a-part
a-wake
Bap-tize
be-came
be-get
be-long
be-ſidés
Com-mit
com-pare
com-pel
com-pile
con-cern
con-ciſe
con-clude
con-cur
con-dole
con-féſs
con-fide
con-firm
cor-rode
cor-rupt
De-baſe
de-camp
de-face
de-fame
de-ject

de-

de-light
de-miſe
de-ny
de-part
diſ-ſolve
E-cliſpe
e-lect
em-brace
en-grave
e-rect
eſ-cape
eſ-tate
e-vent
ex-alt
ex-cept
ex-pence
ex-pire
ex-port
ex-poſe
ex-preſs
ex-tract
ex-treme
Fo-ment
for-bid
for-warn
for-get
for-ſake
forth-with
Gen-teel
Him-ſelf
Im-bibe
im-menſe
im-part
im-plore
im-pure
in-cline
in-clude
in-duce
in-dulge
La-ment
Ma-chine
man-kind
ma-ture
Ob-ſcure
ob-ſerve
ob-ſtruct
of-fence
op-preſs
Per-form
per-fume
per-haps
per-plex
per-vert
pre-fer
pre-fix
pre-pare
pro-cure
pro-duce
pro-feſs
pro-mote
pro-vide
Re-buke
re-cant
re-fer
re-fine
re-flect
re-fuſe
re-gard
re-ject
re-lapſe
re-mit
re-morſe
re-pel
re-pine
re-port
re-poſe
re-lent
re-ſent
re-ſide
re-ſign
re-ſolve
re-ſpect
reſ-tore
re-turn
Sa-lute
ſe-cure
ſe-duce
ſin-cere
ſub-mit
ſub-ſcribe
ſub-ſiſt
ſuc-ceſs
ſup-poſe
ſu-preme
ſur-prize
Tranſ-form
tranſ-greſs
tranſ-late
Un-done
un-leſs
u-nite
un-juſt
un-wiſe
u-ſurp

TABLE III.

Words of three Syllables accented on the firſt Syllable.

AB-di cate
ac-ci dent
ad-vo-cate
af-fa-ble
a″go-ny
an-ceſ-tors
a″ni-mal
a″ni-mate
ap-pe-tite
a″ra-ble
Bat-te″ry
Cal-cu-late
ca″len-der
care-ful-ly
car-pen-ter
cer-ti-fy
cha-rac-ter
com-pli-ment

con-

con-ſe-quence
De-cen-cy
di″li-gence
E-du-cate
en-ter-prize
en-vi-ous
ex-cel-lent
ex-e-cute
Fa″mi-ly
for-ti-fy
Gal-le″ry
gar-di-ner
gen-tle-men
go″vern-ment
Ho-li-neſs
hor-ri-ble
I-dle-neſs
ig-no-ble
in-fa-my
in-ti-mate
in-tri-cate
Kinſ-wo-man
Le″ga-cy
le″gi-ble
lon-gi-tude
Ma″nage-ment
mar-vel-ous
mu-ſi-cal
Nar-ra-tive
ne″gli-gent
no″mi-nate
O-di-ous
o″ra-tor
or-na-ment
or-tho-dox
Pal-li-ate
pa″ra-diſe
Ra-ri-ty
ra-ven-ous
re-com-pence
rec-ti-fy
ru-mi-nate
Sa-cra-ment
ſa″la-ry
ſe-cre-cy
ſen-ſu-al
ſen-ſi-ble
ſe-ri-ous
ſe″ve-ral
ſol-di-er
ſo-lem-nize
ſpe-ci-fy
ſpec-ta-cle
ſtu-di-ous
ſuf-fo-cate
ſum-mary
ſur-ro-gate
ſym-pa-thize
Ten-der-neſs
teſ-ta-ment
trac-ta-ble
tur-bu-lent
tur-pi-tude
Va-can-cy
va-ri-ance
vic-to-ry
vin-di-cate
Un-der-ling
u-ni-verſe
u-ſu-ry
Wick-ed-neſs
war-rant-ted

TABLE IV.

WORDS *of* THREE SYLLABLES, *accented on the middle Syllable.*

A-Bán-don
a-bo″liſh
a-bate-ment
a-bor-tive
a-bun-dance
ac-cept-ance
ac-cóunt-ant
ac-know-ledge
ap-pren-tice
Ca-the-dral
con-ſi″der
cor-rupt-ed
De-cánt-er
de-cre″pid
de-par-ture
diſ-ſem-ble
En-large-ment
ex-act-or

ex-

ex-tér-nal	me-cha″nic	Se-dú-cer
Fan-taſ-tic	miſ-chie-vous	ſpec-ta-tor
I-de-a	O-bei-ſance	Teſ-ta-tor
il-luſ-trate	of-fen-ſive	to-bac-co
in-for-mer	Pre-ſump-tive	Un-cer-tain
in-ter-pret	pro-hi″bit	un-feign-ed
in-teſ-tate	Re-lin-quiſh	un-fruit-ful
Ma-lig-nant	re-ve″nue	un-learn-ed
*Ac-qui-éſce	E″ver-móre	re-par-tée
a″la-mode	Im-ma-ture	ri″ga-doon
am-buſ-cade	im-por-tune	Se″ven-teen
Ca″val-cade	in-ter-cede	ſu-per-fine
cir-cum-ciſe	in-tro-duce	Vi-o-lin
cir-cum-vent	Ma″ga-zine	vo″lun-teer
con-deſ-cend	O-ver-charge	Un-der-mine
coun-ter-vail	Per-ſe-vere	un-der-ſtand
Diſ-a-gree	Re-con-cile	Yeſ-ter-day
diſ-be-lief	re-in-force	yeſ-ter-night

TABLE V.

WORDS *of* FOUR SYLLABLES, *accented on the firſt Syllable.*

A′C-ceſ-ſa-ry	cha″ri-ta-ble	cór-ri-gi″ble
a″la-baſ-ter	com-fort-a-ble	cor-pu-len-cy
al-le-go″ry	com-ment-a-ry	cow-ard-li-neſs
a-mi-a-ble	com-miſ-ſa-ry	De″li-ca-cy
a″mi-ca-ble	com-pe-ten-cy	de″ſpi-ca-ble
an-ti-qua-ry	com-pli-ca-ted	dif-fi-cul-ty
ar-bi-tra-ry	con-ti-nen-cy	di-li-gent-ly
Be″ne-fit-ing	con-quer-a-ble	diſ-pu-ta-ble
Ca-ter-pil-lar	con-tro-ver-ſy	Ef-fi-ca-cy
ce″re-mo-ny	con-tu-ma-cy	e″le-gan-cy

* *Theſe few, and ſome others, are accented on the laſt Syllable.*

e″li-gi-ble
e″vi-dent-ly
ex-cel-len-cy
Fi″gu-ra-tive
Ge″ne-rouſ-ly
gen-tle-wo″man
glo-ri-ouſ-ly
go-vern-a-ble
Ha″bit-a-ble
ho″nour-a-ble
hoſ-pi-ta-ble
Ig-no-mi″ny
i″mi-ta-ble
in-ti-ma-cy
in-ven-to-ry
Jú-di-ca-ture
La-ment-a-ble
li″te-ra-ture
lu-mi-na-ry
Ma″le-fac-tor
ma″tri-mo-ny
me″mo-ra-ble
mi″li-ta-ry
mo-ment-a-ry
mo-naſ-te-ry
Na″vi-ga-ble
ne″ceſ-ſa-ry
nu-me″ra-ble
O″ra-to-ry
or-di-na-ry
Pár-li-a-ment
pa″tri-mo-ny
per-ſe-cu-tor
per-ſon-a-ble
pre″fer-a-ble
pro-di-gi-ous
pro-miſ-ſo-ry
pur-ga-to-ry
Sanc-tu-a-ry
ſo-ci-a-ble
ſe″cre-ta-ry
ſta″tu-ary
Ta-ber-na-cle
teſ-ti-mo-ny
Vo″lun-ta-ry

TABLE VI.

WORDS *of* FOUR SYLLABLES, *accented on the ſecond Syllable.*

AB-bré-vi-ate
a-bi″li-ty
a-bo″mi-nate
a-bun-dant-ly
ac-com-mo-date
ac-com-pa-ny
ac-ti″ví-ty
ad-ver-tiſe-ment
a-dul-te″rate
am-phi″bi-ous
a-na″lo-gy
a-na″to-mize
a-na″to-my
an-ge″li-cal
an-ti″pa-thy
a-po″lo-gy
ap-pro-pri-ate
ap-pur-te-nance
ar-ti″cu-late
au-da″ci-ty
au-ri-cu-la
Bar-ba-ri-an
be-ne-vo-lence
Ca-la″mi-ty
ca-no″ni-cal
ca-pa″ci-ty
ca-pi″tu-late
cap-ti″vi-ty
cer-ti″fi-cate
con-gra″tu-late
De-cén-ni-al
de-ge″ne-rate
de-li″ver-ance
Ef-fe″mi-nate
e-gre-gi-ous
e-pi″to-me
ex-pe-ri-ence
Fa-mi″li-ar
fi-de″li-ty
gram-ma″ti-cal
Har-mo-ni-ous
hu-ma″ni-ty
Il-li″te-rate
il-lu-mi-nate
im-me-diate

im-por-tu-nate	no-to-ri-ous	re-luc-tan-cy
in-cor-po-rate	O-be-di-ence	rhe-to″ri-cal
in-tel-li-gence	ob-li″vi-on	ri-di″cu-lous
La-bo-ri-ous	om-ni-po-tence	Se-cu-ri-ty
li-ti″gi-ous	om-ni″ſci-ent	ſin-ce″ri-ty
Mag-ni″fi-cence	Par-ti″cu-lar	ſo-bri-e-ty
ma-tu-ri-ty	pe-cu-li-ar	Tau-to″lo-gy
mor-ta″li-ty	phi-lo″ſo-pher	tran-quil-li-ty
Na-ti″vi-ty	pre-deſ-ti-nate	Ve-ra″ci-ty
no-bi″li-ty	Re-bel-lion	Un-cer-tain-ty

TABLE VII.

WORDS *of* FOUR SYLLABLES *accented on the third Syllable.*

AB-di-cá-ti-on*—or *ſhon*		howſoe″ver
accidental	correſpondent	I″mitation
a″griculture	Declamation	inclination
allegation	demonſtration	inconſiſtent
apprehenſion	de″trimental	independent
arbitration	diſagreeable	inoffenſive
Be″nediction	diſcontented	inſtrumental
be″neſi″cial	diſpenſation	interceſſion
Circulation	E″ducation	intercepted
combination	e″verlaſting	introductive
comprehenſion	expectation	Lamentation
condeſcenſion	Fermentation	li″mitation
conflagration	Ge″neration	Ma″nufacture
conſecration	gra″vitation	me″ditation
conſolation	Ha″bitation	me″morandum
converſation	he″ſitation	miſdemeanor

* *Why theſe Endings are not divided, ſee Page* 32; *nevertheleſs, thoſe who chuſe to divide them, may purſue their own Method, as it does not alter the Poſition of the Accent*; *which ſee remarked in p.* 42.

modulation	reſurrection	violation
Na″vigation	revelation	*Animadvért
nomination	Sa″lutation	Legerdemain
O″bligation	ſatisfaction	Miſapprehend
o″perator	ſuperſcription	miſrepreſent
opportunely	Tri″bulation	miſunderſtand
ornamental	Univerſal	ne″vertheleſs
Publication	Variation	ſuperabound
Re″gulation	vindication	ſuperintend

TABLE VIII.

Words of Five Syllables, accented on the ſecond Syllable.

Abo″minable	Harmoniouſly	Notóriouſly
apo″thecary	here″ditary	Pecuniary
auxi″liary	Immediately	perpe″tually
Con″federacy	impracticable	perpa″ratory
contemptuouſly	incontinency	Reco′verable
conveniently	incorruptible	repo″ſitory
De″generacy	ine″vitable	Unanſwerable
deli″ciouſly	inexorable	uncha″ritable
diſho″nourable	ini″mitable	unfortunately
Effe″minacy	innumerable	ungo″vernable
effi″cacy	irrepárable	unneceſſary
egregiouſly	Legi″timacy	unreaſonable
extra″vagancy	Mali″ciouſly	unſe″parable

TABLE IX.

WORDS *of* FIVE SYLLABLES, *accented on the laſt Syllable ſave one, unleſs otherwiſe marked.*

Abbreviátion	accommodátion	Circumlocútion
abomination	annivérſary	comme″moration

com-

† *Theſe eight are accented on the laſt Syllable.*

communication	multiplicátion	ſanctimónial
conſi″deration	mytholo″gical	ſigni″fication
Deno″mination	Opportunity	ſolemnization
determination	Predeſtination	ſuperiority
Eradication	puri″fication	Transfiguration
Ge″nero″ſity	Qua″lification	Unálterable
glori″fication	Recommendation	uncircumci″ſion
gra″ti″fication	reconci″liation	unexpóundable
Humi″liation	repreſentation	unexpreſſible
Interrogation	repreſéntative	ungramma″tical
Miſcellaneous	reta″liation	unharmónious
morti″fication	Sancti″fication	unpárdonable

ORTHOGRAPHY EXEMPLIFIED; *or*, WORDS *conſiſting of ſuch Letters as vary in their Uſes and Sounds according to their different Poſitions.*

Accéſſion*	a′ccuracy	a″laba″ſter
accómplice	agi″lity	a′la″crity
accru′e	a″gitate	a′lamode
acquie′ſce	a″gonies	alle′giance

* *Here the Scholar ſhould be put to divide the Word* Acceſſion; *which done according to the foregoing Spelling Rules, will be thus,* Ac-ceſ-ſion; *then to make him account for every Syllable thus: In* (ac) *the* a *ſounds ſhort becauſe the Syllable ends with a Conſonant, (See further explained* p. 5.) *and the* c *hard becauſe it ends a Syllable (See* p. 17.) *as,* ak; *(ceſ) the* c *ſounds ſoft before* e, i, *and* y. *(See* p. 17.) *The* e *ſhort. (See the general Rule for the long and ſhort Sounds of Vowels,* p. 5.) *The* ſ *keeps its own natural Sound; as,* ſes, (ſion) ſi *ſounds like* ſh *before a Vowel. (See* p. 32.) *The* o *is ſhort. (See the general Rule for Vowels as above);* n, *never varies in its Sound, as,* ſhon; *ſo the Word is ſounded* Akſeſſhon.

a'llegory
ambi"guous
ambi"tion
amphithe'atre
ana"logy
ana"tomize
ange"lic
anti"quity
anta"goniſt
a"rchitecture
arti"ficial
aſſe"mblage
aſſocia'tion
a"tmoſphe're
auda'cious
Ba'ggage
bag"nio
beati"fic
baſtion
broca'de
Capa'cious
ca"price
capri"cious
cau'tious
ca'ptious
ce'nſure
characteriſtic
ca"momile
circu'mſtances
clandeſtine
climacte"rie
cognizance
co'llege
condi"tional
congeſtion
congra"tulate
conju'nction
conſci'entious
conne'ction
conſpi"cuous
da'ngle
de"calogue
deci"ſion
defi"cient
dege"nerate
depre'ciate
dia"gonal
diſci"pline
diſcre"tion
disjun'ction
du'ctile
Ec'ſtaſy
efficacy
egre'gious
ele'ctions
e"legantly
e"lephant
emergency
enthu'ſiaſm
e"nergy
e"pigram
epi"phany
e'xigence
exa'ggerate
expa'tiate
Face'tious
ficti"tious
flagi"tious
fra'grancy
*Giga'ntic
grima'ce
grote'ſk
gui'dance
gui"nea
Ha"rangue
he'xagon
hiſtoriogra'pher
hu'rricane
hypo"criſy
Joco'ſely
jo"cular
juſtle
Ini"tial
ingra'tiate
intrig'ue
Le"gible
legiſla"tive
legi"

* Gigantic, (g) g *ſounds ſoft before* e, i, *and* y. *(See* p. 19) *The* i *is long. See general Rule*; *as*, ji; (gan) g *ſounds hard before* a, o, u, l, r. *(See* p. 19) *The* a *and* n, *as before, make* jigan; (tic) ti *keeps its natural Sound before a Conſonant. (See* p. 25.) c *is hard as before*; *ſo that Word is ſounded* jigantic.

legi″timate
licentious
locu′tion
logi″cian
luſtre
Machi′ne
ma″gazine
magi″cians
magni″ficent
mathema″tics
mecha″nical
mytho″logy
mi″mic
Nau″ſeous
nego′ciate
ne″gligence
nota′tion
Obdu′rate
obe′dience
obli′que
obnoxious
obſe′quious
omniſcience
Panegy″ric
pathe″tical
parti″cipate
philo″ſophy
phyſiognomy
phlegma″tic
politi″cian
poly″gamy
pre″cipice
procraſtinate
pro′geny
propi″tious
pro″ſelyte
Qui″nteſſence
Receptacle
reci″procal
repugnancy
rhetori″cian
rheu′matiſm
ri″gorous
Saga″city
ſa′nction
ſa″phire
ſaty″rical
ſchiſma″tic
ſci′enti″fic
ſimpli″city
ſoli″citous
ſo″phiſtry
ſphe″rical
ſtagnate
ſtra″tagem
ſubje′ction
ſubſi″dy
Thea′tre
toba′cconiſt
to′pical
ty″rannical
Va″cuity
vali″dity
variega′tion
ve′hemence
viva″city
vi″vify
Una′miable
unani″mity

☞ *The Scholar ſhould be put to prove and account for every Word in this Table, after the foregoing Manner, until he be perfect in all the* Rules *and* Obſervations *in* ORTHOGRAPHY. *And note the* Marks *for* Accents *be not taken for* Hyphens *or the Diviſion of Syllables. The Words in theſe four laſt Tables are left undivided, as* Exerciſes *for the* Spelling Rules.—*And note, by the 3d Rule, which relates to two, three, or four Conſonants coming together,* ch, ph, *&c. muſt be conſidered as ſingle Conſonants, according to the foregoing Obſervations, and to go with or without* l, *or* r *to the latter Vowel; and when three or four other Conſonants come together, if the laſt of them be not* l *or* r, *the two or three firſt go to the former; as,* Junc-ture, Parch-ment.

OF

ETYMOLOGY

OR, THE

KINDS OF WORDS, &c.

PART III.

CHAPTER I.

Q. WHAT is ETYMOLOGY?

A Etymology is that Part of Grammar which treats of the Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeneſs to one another,—whether *Primitive* or *Derivative*.

Q. *What is a* Primitive Word?

A. A *Primitive Word* is that which comes from no other Word in our Language; as, *Raven*.

Q. *What is a* Derivative Word?

A. A *Derivative Word* is that which comes from ſome other Word in our Language; as, *ravenous*, from *Raven*.

Q. *Into how many Parts of Speech are the Words in the* Engliſh *Tongue divided?*

A. Four:

A Four: 1. NAMES; which expreſs *Things*, or *Subſtances*.

2. QUALITIES; which expreſs the *Manners*, *Properties*, or *Affections of Things*.

3. VERBS; which expreſs the *Actions*, *Paſſions*, or *Beings of Things*.

4. PARTICLES; which ſhew the *Manner* or *Quality* of *Actions*, *Paſſions*, or *Beings*, &c.

Q. *Are the Parts of Speech the ſame in* Engliſh, *as in* Latin?

A. Yes, and in all other Languages as well as *Latin*: For that which is a Name, or Noun-Subſtantive in *Engliſh*, is a *Noun-Subſtantive* in the *Latin*, *Greek*, *Hebrew*, *French*, &c. Languages.

Of NAMES.

What do you mean by Names?

A. Words that expreſs Things themſelves, and want not the Help of any other Word to make us underſtand them; as, *a Man*, *a Book*, &c.

Q. *What further diſtinguiſhes* Names *from the other Parts of Speech?*

A. As *Names* expreſs Things without the Help of another Word, you cannot put the Word *Thing* after them without making Nonſenſe: Thus, you cannot ſay *Man Thing*, *Book Thing*, and the like.

Q. *How many Sorts of* Names *are there?*

A. Three; *Common*, *Proper*, and *Relative*.

Q. *What do you mean by* Common Names?

A. Common Names are ſuch as expreſs a whole Kind; as the Name *Horſe*, ſignifies my Horſe, your Horſe, and all the Horſes that are.

Q. *What do you mean by* Proper Names?

A. I mean the Name, or Names of ſome particular Perſon, Creature, Place or Thing; as, one Man is called *John*, another *Thomas*, to diſtinguiſh them from the Reſt of Mankind: One Horſe is called *Jolly*, another

other *Whitefoot*: One Place is called *London*, another *Newcaſtle*: One Book is called the *Bible*, another the *Pleaſing Inſtructer*, &c.

Q. *What are* Relative Names, *or* Pronouns?

A. Relative Names are ſuch as relate to the Perſons or Things in Queſtion, to avoid the Repetition of the ſame Word; as, inſtead of my own Name, I ſay *I*; inſtead of your Name I ſay *thou* or *you*; inſtead of his Name I ſay *he*; inſtead of her Name I ſay *ſhe*: And if I ſpeak of a Thing that hath no Diſtinction of Sex, I ſay *it*.

Q. *How many Perſons belong to* Names?

A. There are three Perſons in each Number, viz. The *Firſt*, ſpeaks of ourſelves; the *Second*, is always the Perſon or Thing ſpoken to; the *Third*, is always the Perſon or Thing ſpoken of; as,

Singular	1. *I.*	Plural	1. *We.*
	2. *Thou* or *you.*		2. *Ye*, or *you.*
	3. *He, ſhe, it.*		3. *They.*

Q. *Why do we ſay* you, *when we ſpeak only to a ſingle Perſon, ſince it is really of the Plural Number?*

A. It is cuſtomary amongſt us (as likewiſe among the *French* and others) to expreſs ourſelves ſo: But then we ſay *you*, and not *ye*; and the *Verb* that is put to it is always of the *Plural Number*, for we ſay *you love*, which is *Plural*; and not *you loveſt*, which is *Singular*. So likewiſe, out of Complaiſance, as we ſay *you* for *thou* and *thee*, ſo we frequently ſay *your* for *thy*, and *yours* for *thine*.

Q. *What are* who, which, *and* what *called?*

A. Perſonal Interrogatives, when they are uſed in aſking Queſtions.

Q. *Is there any Difference in the Uſe of* who, which, *and* what *as* Interrogatives?

A. Yes; *who* is uſed only when we ſpeak of Perſons; as, *Who is that Man?* and *which* only when

we ſpeak of Things; as, *Which is your Hat? What* is uſed when we ſpeak either of Perſons or Things, and relates to the Kind, Quality, or Order; as, *What Lady is that? What Book is this? What* (or *which) Place do you chuſe?*

A. Are who *and* which *Interrogatives; and do they always imply a Queſtion aſked?*

A. No; they frequently ſignify only Relation to ſome Perſon or Thing; as *John was the Man* who *came to me; this is the Book* which *I bought*, and are then properly Relatives or Qualities. See *p.* 67.

Q. *How do* Relative Names *differ from other Names?*

A. By having a *leading* and *following State.*

Q. *What do you mean by the* leading *and* following States?

A. The *Relative Names* either going before or following the Verb; as, *I love, we love.* Here *I* and *we* going before the Verb *love*, are called the *leading State:* But in the following Examples; namely, *My Father loves me; The Maſter loves us; me* and *us*, following after the Verb *loves*, are called the *following State.*

Q. *Can you give the* leading *and* following States *of all the* Relative Names *in both Numbers?*

A. Yes; *I* the firſt Perſon *Singular*, in the leading State, makes *me* in the following State: *We*, &c.

		Leading State.	Following State.
1ſt Perſon	Singular	*I*	*Me*
	Plural	*We*	*Us*
2d Perſon	Singular	*Thou*	*Thee*
		You	*You*
	Plural	*Ye*	*You*
3d Perſon	Singular	*He*	*Him*
		She	*Her*
	Plural	*They*	*Them*
The Interrogatives of Perſons		*Who*	*Whom*

☞ *Which,*

☞ *Which, what,* and *it* are the ſame in both *States.*

Of NUMBER.

Q. *What is* Number?

A. Number is the Diſtinction of one from more.

Q. *How many* Numbers *are there in* Engliſh?

A. Two; the *Singular* and the *Plural.*

Q. *When is the* Singular Number *to be uſed?*

A. When we ſpeak but of one Perſon or Thing; as, *a Boy, a Book,* &c.

Q. *When do we uſe the* Plural Number?

A. When we ſpeak of more Perſons or Things than one; as, *Boys, Books,* &c.

Q. *How is the* Plural Number *in* Engliſh *commonly formed, or made?*

A. By adding *s* to the *Singular*; as *Hand* in the *Plural* makes *Hands*; *Boy* makes *Boys,* &c.

Q. *Is the* Plural Number *always made by adding* s?

A. Not always; for when the *Singular Number* ends in *ch, ſh, ſs,* or *x* then the Syllable *es* muſt be added; as, *Church* makes *Churches*; *Fiſh, Fiſhes*; *Witneſs, Witneſſes*; *Box, Boxes.*

Q. *What do you obſerve of Words that end in* ce, ge, ſe, *and* ze?

A. Such Words, by adding *s* to make them *Plural,* alſo gain a Syllable more than they had in the *Singular*; as *Face,* makes *Faces*; *Stage, Stages*; *Horſe, Horſes*; *Aſſize, Aſſizes.*

Q. *Why does the* s *added to Words ending in* ce, ge, ſe, *and* ze, *make them gain another Syllable in the* Plural Number?

A. Becauſe the *s* that is added to make them *Plural,* would not be heard in the Sound, unleſs it made another entire Syllable.

Q.

Q. *How do Words that end in* f, fe, *or* y *make their* Plurals?

A. 1. By changing *f*, or *fe*, into *ves*; as, *Calf*, makes *Calves*; *Half*, *Halves*; *Knife*, *Knives*; *Life*, *Lives*; *Leaf*, *Leaves*; *Loaf*, *Loaves*; *Sheaf*, *Sheaves*; *Shelf*, *Shelves*; *Self*, *Selves*; *Thief*, *Thieves*; *Wife*, *Wives*; *Wolf*, *Wolves*; Except *Hoof*, which makes *Hoofs*; *Roof*, *Roofs*; *Grief*, *Griefs*: Alſo, *Dwarf*, *Handkerchief*, *Relief*, *Wharf*, *Proof*, and *Strife*, which have only *s* added to make them *Plural*: And moſt Words ending in *ff* are made *Plural* by the Addition of *s*; as, *Scoff*, *Muff*, *Ruff*, *Cuff*, *Snuff*, *Stuff*, *Puff*, &c.

2. Names ending in *y*, change *y* into *ie*, with the Addition of *s* in the *Plural*, as, *Body* makes *Bodies*; *Enemy*, *Enemies*; *Mercy*, *Mercies*, &c. But after a Vowel in the ſame Syllable, it is retained; as, *Joy*, *Joys*; *Day*, *Days*; *Way*, *Ways*; *Eſſay*, *Eſſays*.

Q. *Do all* Plural Names *end with* s, *or* es?

A. No; 1. Some end in *en*; as, *Man*, makes *Men** ; *Woman*, *Women*; *Child*, *Children*; *Brother*, *Brethren*, or *Brothers*; *Ox*, *Oxen*.

2. Some end with *ce*, or *ſe*; as, *Die*, makes *Dice*; *Mouſe*, *Mice*; *Louſe*, *Lice*; *Gooſe*, *Geeſe*; *Penny*, *Pence*.

3. Others end with *t* and *th*; as, *Foot*, makes *Feet*; *Tooth*, *Teeth*; which are both irregular.

4. Some Words have both *Singular* and *Plural Number* alike; as, *Sheep*, *Hoſe*, *Swine*, *Fern*, *Deer*, but are of the *Singular Number* when *a* goes before them.

* *Proper Names of Men and Families, moſtly make their Plurals regular, and are ſometimes uſed in the Plural Number*; *as*, 10 *Johns* are in Company. The Marlboroughs; the Cavendiſhes, *&c.*

Q. *Have all* Names *a* Singular *and* Plural Number?

A. No; for ſome have no *Singular*, and others no *Plural*.

Q. *Can you give any Examples of* Names *that want the* Singular Number?

A. Yes; the following, *viz. Annals, Alps, Arms, Aſhes, Bellows, Bowels, Breeches, Creſſes, Goods,* (meaning all Sorts of Effects, Riches, or Poſſeſſions) *Entrails, Ideas, Lungs, Sciſſars, Shears, Snuffers, Thanks, Tongs, Wages, Dregs, News,* &c.

Q. *What* Names *have no* Plural?

A. All *Proper Names* of Cities, Rivers, Countries, *&c.* and ſeveral *common Names.*

Of GENDER.

Q. *What is* Gender?

A. Gender is the Diſtinction of *Sex.*

Q. *How many* Sexes *are there?*

A. Two; the *Male* and the *Female.*

Q. *Have we no more* Genders *in* Engliſh?

A. Things without Life are ſaid to be of the *Neuter Gender*, by Reaſon they do not, properly ſpeaking, belong to either of the other two; as, *a Stone, a Table.*

Q. *How come we then to ſay* he *when we ſpeak of the Sun, and* ſhe *of the Moon, a Watch, a Ship,* &c.

A. This is a Cuſtom, perhaps from the *Latins*, who claſs ſeveral inanimate Names under the Maſculine, or Feminine Gender; yet it muſt be an Impropriety, as Things without Life cannot have any Difference of Sex, unleſs when ſuch Words are taken in a perſonal or figurative Senſe; as, *Death is common to us all*; he *ſpares neither Poor nor Rich*; *the Earth is the Mother of Man*; ſhe *brings forth Food,* &c.

Q. *How*

Q. *How are theſe* Sexes *diſtinguiſhed?**

A. By the third Perſon *Singular* of *Relative Names*, viz. *he*, *ſhe*, *it*, as has been before obſerved.

Q. *Have you no other Way of diſtinguiſhing the* Sexes?

A. Yes; by the five following Ways:

I. When we would diſtinguiſh the Difference of Sexes, we do it by different Words; as,

Male.	Female.	Male.	Female.
Batchelor	*Maid, Virgin*	*horſe*	*mare*
		huſband	*wife*
boar	*ſow*	*king*	*queen*
boy	*girl*	*lad*	*laſs*
bridegroom	*bride*	*lord*	*lady*
brother	*ſiſter*	*man*	*woman*
buck	*doe*	*maſter*	*miſtreſs*
bull	*cow*	*milter*	*ſpawner*
cock	*hen*	*nephew*	*niece*
dog	*bitch*	*rake*	*jilt*
drāke	*duck*	*ram*	*ewe*
father	*mother*	*ſloven*	*ſlut*
ſon	*daughter*	*ſteer*	*heifer*
ſtag	*hind*	*wizard*	*witch*
uncle	*aunt*	*whore-monger*	*whore or ſtrumpet*
widower	*widow*		
gander	*gooſe*		

II. But when there are not two different Words to expreſs both *Sexes*; or, when both *Sexes* are comprehended under one Word, then we add a *Quality*, or an *Adjective*, to the Word, to diſtinguiſh the *Sex*; as, *a Male Child*, *a Female Child*;

* *In* Latin, Greek, *and ſome other Languages, the* Gender, *or* Sex *is diſtinguiſhed by changing the Ending of the* Quality *or* Adjective; *but in the* Engliſh *Language the Ending of the* Quality *is never changed.*

a He Goat, for the Male; *a She Goat*, for the Female.

III. Sometimes we add another *Name* or *Subſtantive* to the Word, to diſtinguiſh the *Sex*; as, *a Man-Servant*, *a Maid-Servant*, *a Cock-Sparrow*, *a Hen-Sparrow*.

IV. There are likewiſe ſome few Words which diſtinguiſh the *Female Sex* from the *Male* by the Ending *eſs*, viz.

Male.	Female.	Male.	Female.
Abbot	*Abbeſs*	*marquis*	*marchioneſs*
actor	*actreſs*	*maſter*	*miſtreſs*
baron	*baroneſs*	*mayor*	*mayoreſs*
count	*counteſs*	*prince*	*princeſs*
deacon	*deaconeſs*	*prior*	*prioreſs*
duke	*ducheſs*	*poet*	*poeteſs*
elector	*electoreſs*	*prophet*	*propheteſs*
emperor	*empreſs*	*ſhepherd*	*ſhepherdeſs*
governor	*governeſs*	*tutor*	*tutoreſs*
heir	*heireſs*	*viſcount*	*vicounteſs*

And ſome Words in *ix*; as, *Adminiſtrator*, *Adminiſtratrix*; *Executor*, *Executrix*, &c.

V. Words purely *Latin*, *French*, &c. generally make their Plurals as in their original Languages; as, *Erratum*, *Errata*; *Phœnomenon*, *Phœnomena*; *Beau*, *Beaux*; *Monſieur*, *Meſſieurs*, &c.

Q. *Have Engliſh Names no other Variations in their Endings, but thoſe which make the* Plural Number?

A. When two Names come together, the *former* is by the Addition of *'s* turned into the *Genitive Caſe*, or, *a Poſſeſſive Name*, and ſignifies,

1. The Poſſeſſor; as, *Henry's Horſe*, or *the Horſe which Henry has or poſſeſſes*.

2. The Author; as, *Pope's Works*, or the *Works which Pope was Author of*.

3. The

3. The Relations of Perſons, or Things; as, *The King's* Son*, or *the Son of the King*.

Q. *Suppoſe the Word that is to be turned into the* Genitive Caſe *ends with* s, *is the* 's *to be added.*

A. If the Word be of the *Singular Number*, both the s's are commonly written; as, *Charles's Horſe, St James's Park*, &c. Though ſometimes when the Pronunciation requires it, to avoid ſimilar Sounds coming together, one *s* is left out; yet the Apoſtrophe is ſtill retained at the end of the Word to denote *the Genitive Caſe*; as, *J. Walters'*, or *J. Rogers' Horſe:* All Words of *the Plural Number*, and ſuch as want the *Singular* and end in *es*, are beſt written with ſingle *s*, as *Two Years' Salary*; *the Horſes' Provender*; *The Aſhes' Quality*; *the Compaſſes' Legs*, &c. except ſuch as form the Plural Number without an *s*, as *Men's Honour, Women's Modeſty.* Words that end in *ſs* are likewiſe beſt written without the additional *s*, as *for Righteouſneſs' Sake*, &c.†

* *It muſt be obſerved that when* y *is the laſt Letter of a Word that is turned into a Genitive Caſe, it is always retained before the* 's.——*And when the Particle* of *is uſed to make the Genitive Caſe, the* Poſſeſſed *comes firſt in Order, and the* Poſſeſſor *after; but when the* 's *is uſed, the* Proprietor *is named firſt, and the* Property or *Thing* poſſeſſed *afterwards*; *as*, The Eſtate of my Father was bought, &c.—My Father's Eſtate, &c.—*After the Qualities* this *and* that, *the Property or Thing* poſſeſſed *ſtands firſt, and it is underſtood alſo after the* Poſſeſſor; *as*, This Horſe of David's was once mine.

† *As in* Engliſh *we have but this one Caſe, we expreſs the* Circumſtances, Properties, *or* Affections *of Things to one another by the Help of little Words called* Prepoſitions, *ſuch are* of, to, with, from, by, *whereby we are freed from the*

Q. *Is not this* 's *added inſtead of* his, *the firſt Part* (hi) *of* his *being cut off?*

A. No, they are miſtaken who think this 's is added inſtead of *his*, as *Mary's Book*, would then be *Mary* his *Book*, which would be Nonſenſe.

Q. *Are not* Names *ſometimes uſed for, and partake of the Nature of* Qualities?

A. When *two* Names are compounded into *one*, and joined together with a Hyphen, and ſometimes without it; the *former* takes to itſelf the *Nature* of a Quality; as, *a Turkey-Voyage*, or *a Voyage to Turkey*; *Mountain-Wine*, or *Wine the Produce of the Mountains*; *a Sea-Fiſh*, or *a Fiſh of the Sea*; *an Apple-Pye*, or *a Pye made moſtly of Apples*; *a Silver-Seal*, or *a Seal made of Silver*, &c. Yet all ſuch are properly *Compound Names.**

CHAP. II.

Of QUALITIES, *or* ADJECTIVES.

Q. *WHAT are* Qualities?

A. Words which expreſs the Manners, Properties, and Affections of Things or Subſtances; as, *wiſe*, *fooliſh*, *black*, *white*, *round*, *ſquare*, &c. all which

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the great Trouble that is found in other Languages of expreſſing the Circumſtances, &c. of Names by twelve Caſes in both Numbers, and five or ſix different Declenſions: So likewiſe our having no Difference of Gender in our Names, *is an Advantage as great as the* former, *and which no* other *Language* ancient *or* modern *enjoys, except the* Chineſe.

* *Theſe Compound Names are nearly related to* Poſſeſſives; *and require moſtly a* Genitive Caſe *to expreſs, in other Words, what they imply, as plainly appears by the Explanations of the above Examples.*

which require to be joined to another Word, or Name, to ſhew their Signification, and to make us underſtand them; as, *a wiſe Man*, *a fooliſh Man*, *a black Dog*, *a white Dog*, *a round Table*, *a ſquare Table*, &c.

Q. *How do you know the* Qualities *from the other Parts of Speech?*

A. By putting the Word *Thing* after them, which they will bear with good Senſe; as, *a good Thing*, *a black Thing*, *a white Thing*, &c. For a *Quality* cannot clearly ſignify any Thing, without a *Name* either expreſſed or underſtood; as, *to hit the White (Mark)* is underſtood; *refuſe the evil (Thing) and chuſe the good: Thing* is, in both Places, underſtood.

Q. *Have* Qualities *any Difference of* Number *or Variation in their Endings?*

A. No; for we never ſay *goods Things*, *bads Things*, but *good Things*, *bad Things*, &c. except *this*, which makes *theſe*, and *that*, *thoſe* in the Plural.

Q. *What* Qualities *come from* Perſonal Names?

A. Theſe *Perſonal Poſſeſſives*, *my*, *mine*; *thy*, *thine*; *his*; *our*, *ours*; *your*, *yours*; *her*, *hers*; *their*, *theirs*.

Q. *Is there any Difference in the Uſe of* my *and* mine, thy *and* thine, *&c?*

A. 1. Yes: *my* being the firſt *Perſon Singular*, muſt not be uſed without a *Name* after it; as, *this is my Book*. And *mine* is uſed without a *Name*, or rather ſupplies the Place of one, as *whoſe Book is this? Mine:* that is, *my Book*. *Our* being the firſt Perſon Plural is uſed *with a Name*.

		With a Name.	Without a Name.
1ſt Perſon	Sing.	*My*	*Mine*.
	Plur.	*Our*	*Ours*.

2d Per-

2d Perſon	Sing.	*Thy*	*Thine*
	Plur.	*Your*	*Yours*
3d Perſon	Sing.	*His*	*His*
		Her	*Hers*
	Plur.	*Their*	*Theirs*
Perſons, or Things		* *Other*	*Others*

To thoſe we may add *whoſe* and *its*† which can never be uſed without a *Name* after them; as, *whoſe Horſe is this, I like its Colour*, &c.

Q. *When do we uſe the Word* own?

A. When we would expreſs ourſelves more emphatically; as, *this is my* own *Houſe*; *your* own *Land*; *Alexander's* own *Sword*.

Q. *Which of the* Perſonal Poſſeſſives *take* own *after them?*

A. My, thy, his, her, our, your, their, may have *own* after them; but we never ſay *hers* or *ours own*, &c. yet we ſometimes ſay *mine own, thine own*.

Q. *What Parts of Speech are* this, that, the, ſame, ‡who, which, *and* what?

A. When

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* Other *may be uſed in the* Plural Number *with a Name, as* other Men, *and likewiſe without a Name in the* Singular, *as* the one Party, *or* the other.

† *When* its *is a Quality, the Poſſeſſive of* it, *it is written without an Apoſtrophe to diſtinguiſh it from* it's *(the Contraction of* it is) *uſed in Poetry: But thoſe who write correctly never put* it's *or* 'tis *for* its *or* it is, *in Proſe; as,* it's a Fault, 'tis done, it's Value; *for* it is a Fault, it is done, its Value.—*Yet* 'tis *is uſed by good Authors at the Beginning of a Sentence or Paragraph to introduce it boldly, as,* 'Tis all a Joke.

‡ Who, *in all Situations, is uſed in Relation to Perſons only, and* which *only in Regard to Things; and tho'* which

is

A. When any of them is uſed in aſking a Queſtion, it is called an *Interrogative*, as has been before obſerved; but every where elſe they are *Relatives* or *Qualities*, reſpecting ſome *Name* expreſſed or underſtood before; as, *this is the Book which* (Book) *was yours, and the ſame* (Book) *which was my Brother's formerly*; *a Garden is what I love*; *this is the Man who has a particular Value for me*, &c.

Q. *What are* this *and* that *uſually called?*

A. This and *that* are called *Demonſtratives*, becauſe they ſhew what particular Perſon or Thing you mean; as, *this* or *that Man*, *this* or *that Book*. *This* and *theſe* relate to Things near at Hand, as *that* and *thoſe* refer to Things farther off.

Q. *Is not* that *ſometimes uſed inſtead of* who *or* which?

A. Yes; though not elegantly; as, *I ſaw a Man that* (who) *had been on the ſame Side that* (which) *I had been on. He is the Man that*, or who, *has done me many Favours.*

Q. *Are there no other Sorts of* Qualities?

A. Yes; 1. Such as ſignify *Being*; *I being a Man, have put away childiſh Things*; *I have been a Child*, &c.

2. *Doing*; as, *a dancing Dog, a ſcolding Woman, a loving Father*, &c.

3. *Suffering*; as, *a ruined Man, a ſhaved Head*, &c.

4. Such as are compounded with another *Quality*; as, a proud-*ſpirited*, high-*minded Man*, a half-

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is uſed when we ſpeak of one Perſon in particular that is or was amongſt a Company, in this Caſe it has a Relation to the Number; *as*, which *(one)* of them was he? What, whether, the, ſame, *&c. are uſed without Diſtinction in Regard to both Perſons and Things.*

half-*filled Caſk*, &c. the former Part of all ſuch Qualities approaches near to the Nature of an *Adverb*.

5. Qualities in *nt* are ſometimes uſed as Participles in *ing*, and ſuch are placed after their Names; as, a *Lion dormant*, *couchant*, *rampant*; the *Prince regent*, &c.

Q. *Are not all theſe, by Grammarians, called* Participles?

A. Yes, commonly.

Q. *Are* Participles *then a different and diſtinct Part of Speech from* Qualities *or* Adjectives?

A. No, not all of them; for, *learned*, *loving*, *ſcolding*, and *writing*, when joined with *Names*; as, *a learned Man*, *a loving Father*, *a ſcolding Woman*, *a Writing Deſk*, are as evidently *Qualities* or *Properties* of thoſe *Names*, as *wiſe*, *fair*, *good*, would be, if joined to them.

Q. *Are all thoſe Words which are called* Participles, *really mere* Qualities?

A. Words ſignifying the Time of acting or ſuffering, &c. as, *I am writing a Book*, *he is making a Pen*, *we have burned the Coals*, *ye have praiſed the Book*, and ſuch like, cannot, with any Propriety, be called *Qualities*, agreeable to the uſual Definition of that Term.

Q. *When are the* Participles *mere* Qualities?

A. 1. When they have no Reſpect to Time; as, *a learned Man*, *a carved Pillar*.

2. When they are joined to *Names*, as, *an Underſtanding Man*, *a Writing Deſk*, *a Crowned Head*.

3. If they are compared; as, *loving*, *more loving*, *moſt loving*; *learned*, *more learned*, *moſt learned*.

4. If they are compounded with a *Prepoſition* that the *Verb* they come from cannot be compounded with; as, *unbecoming*, *unheard*, *unſeen*; for we do not ſay, *to unbecome*, *to unhear*, &c.

Of

Of ARTICLES.

Q. *What Parts of Speech are* a *and* the?

A. They have the Nature of *Qualities*, being joined to *Names* as other *Qualities* are, but they are commonly called *Articles*.

Q. *What is the Uſe of* Articles?

A. To determine or fix the Meaning, or Senſe of *Names*, and apply them to particular Perſons.

Q. *What is the Difference between* a *and* an?

A. A is uſed before all Names that begin with a Conſonant; as, *a Crown*, *a King*, &c. and *an* before all thoſe that begin with a Vowel; as, *an Oyſter*, *an Egg*, &c. alſo before ſuch as begin with *h* ſilent, as, *an Herb*, *an Hour*, *an Heir*; but when *h* is ſounded, *a* is to be uſed; as, *a Hat*, *a Hen*, *a Hare*, &c.

Q. *What is the Difference between* a *and* the?

A. **A* is uſed in a general Senſe; as, *a Man*, that is *any Man*; and *the*† is uſed when a particular Perſon or Thing is ſpoken of; as, *the Maſter*, *the Grammar*, (or *this very Maſter*, or *this very Grammar*) *which teacheth the Art of true Spelling*, *Reading*, *and Writing*, *will much improve me.*

Q. *Do we ſet* Articles *before* proper Names?

A. Proper Names do of themſelves particularly diſtinguiſh the Perſons or Things of which one ſpeaks; as, *John*, *Joſeph*; ſo have no *Articles* before them: Likewiſe the Names of Countries, Cities, Provinces, Rivers, Mountains, *&c.* have no *Articles* before them. Neither are *Articles* ſet before the particular Names of Virtues; as, *Juſtice*, *Sobriety*, *Tem-*

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* A *and* an *are ſometimes* Articles of Number, *and ſignify one*; *as*, all to a Man, all to an Ell.

† *When a* Relative, *it is written* thee.

Temperance. Or Vices; as, *Drunkenneſs, Gluttony,* &c. Of Metals; as, *Gold, Silver,* &c. Of Herbs; as, *Thyme, Marjoram,* &c.

Q. *Do we never ſet* Articles *before* proper Names?

A. Yes, ſometimes; but then it is when ſome *Name* or *Subſtantive* is underſtood; as, *the Thames,* where *River* is underſtood; the *Albemarle,* that is the Ship *Albemarle:* Or, by Way of Diſtinction or Eminence; as, *he is a Lonſdale,* that is, *one whoſe Name is Lonſdale: The Talbots,* that is *the Family of the Talbots: The Alexanders, the Cæſars, the Marlboroughs, the Vernons, the Granbys,* are brave and valiant Men, called by thoſe Names.

Q. *Are the* Articles *ever ſet before* Qualities?

A. Yes; but it is by Reaſon of ſome *Name* expreſſed or underſtood; as, *Alexander the Great;* that is, *the Great King,* or *the great Alexander; George the Third,* that is, *the third King of England of that Name; he is the valianteſt of all Men,* that is, *the moſt valiant.*

Of the COMPARISON *of* QUALITIES.

Q. *In what other Reſpects do* Qualities *differ from* Names?

A. By admitting Degrees of Compariſon, which *Names,* or *Subſtantives* do not; they being only to be compared by their *Qualities.*

Q. *What is* Compariſon?

A. It is the altering of the Signification of a Word into more or leſs, by Degrees; whereby we ſay one Perſon or Thing is *fair,* another *fairer,* or *more fair;* and a third is *faireſt,* or *moſt fair.*

Q. *How many Degrees of* Compariſon *are there?*

A. There are three Degrees of *Compariſon, viz.* the *Poſitive,* the *Comparative,* and the *Superlative;* as, *hard, harder, hardeſt.*

Q. *What*

Q. *What is the* Poſitive *Degree?*

A. It is the *Quality* itſelf, ſimply, without any Likeneſs or Compariſon; as, *great, wiſe,* &c.

Q. *What is the* Comparative *Degree?*

A. The *Comparative* ſomewhat exceeds the *Poſitive* in Signification; as, *greater, wiſer,* &c.

Q. *How is the* Comparative *Degree formed?*

A. It is formed of the *Poſitive,* by adding the Syllable *er* if it ends with a Conſonant, or the Letter *r* only if the *Poſitive* ends in *e*; as, *greater, wiſer:* And it is likewiſe known by the Sign *more* before the *Poſitive*; as, *more great,* or *greater*; *more wiſe,* or *wiſer.*

Q. *What is the* Superlative *Degree?*

A. The *Superlative* exceeds the *Poſitive* in the higheſt Degree of Signification; as, *greateſt, wiſeſt,* &c.

Q. *How is the* Superlative *Degree formed?*

A. It is formed of the *Poſitive,* by adding the Syllable *eſt,* if it ends with a Conſonant, or the Letters *ſt,* if the *Poſitive* ends in *e*; as, *greateſt, wiſeſt,* &c. It is likewiſe known by the Signs, *moſt, very,* or *exceeding.*

Q. *What* Qualities or Adjectives *are thoſe that form the* Comparative *by putting the Word* more *before them; and the* Superlative *by putting the Word* moſt *before them?*

A. They are ſuch *Qualities* chiefly as come from the *Latin,* and end in

ain	as	*certain*
ive		*paſſive*
cal		*angelical*
en		*golden*
ly		*fatherly*
leſs		*friendleſs*

ry	as	*neceſſary*
al		*general*
able		*commendable*
ant		*elegant*
ing		*loving*
iſh		*peeviſh*

eſt *ous* *ent* *ble*	as	*honeſt* *virtuous* *excellent* *viſible*	*ed* *id* *ſome*	as	*wicked* *rigid* *troubleſome*

Q. *Are all* Qualities *or* Adjectives, *compared in the Forms above, by adding* er *or* more *to the* Comparative, *and* eſt *or* moſt *to the* Superlative?

A. No; there are ſome *Qualities* which are irregular, and are thus compared, *viz.*

Poſitive.	Comparative.	Superlative.
good	*better*	*beſt*
bad, evil or *ill*	*worſe*	*worſt*
little	*leſt*	*leaſt*

Q. *Can all* Qualities *be compared?*

A. No; ſome cannot be compared, or take the Words *more, very* or *moſt* before them; becauſe they do not admit of any Increaſe in their Signification; as, *all, any, each, every, ſome, one,* &c.

Q. *What Degrees of* Compariſon *are the following Words of,* fair, fairer, *and* faireſt.

A. Fair is of the *Poſitive, fairer* is of the *Comparative,* and *faireſt* is of the *Superlative.*

Q. *Is it good* Engliſh *to ſay* more fairer, *or* moſt faireſt?

A. No; you ought to ſay, *fairer* or *more fair*; *faireſt,* or *moſt fair*; for *more fairer* would ſignify as much as *more more fair*; and *moſt faireſt,* as much as *moſt moſt fair.*

CHAP. III.

Of VERBS.

Q. *WHAT is a* Verb?

A. A *Verb,* as it is commonly called, is that Part of Speech which betokens the doing, being,

ing, or ſuffering of a Thing; to which belong the ſeveral Circumſtances of Perſon, Number, and Time.*

Q. *How do you know a* Verb?

A. By placing ſome Relative Name before it; and if it be a Verb it will be good Senſe; as, *I walk, thou ſitteſt, he reads, we dine, ye ſup, they ſleep.*

Q. *Are all* Verbs *known by putting a Relative Name before them?*

A. No; for *imperative Verbs*, or *Verbs of bidding* or *commanding*, have the Relative after them; as, *love thou, let him love:*† And *infinitive Verbs*, i. e. ſuch as have an undetermined or unlimited Senſe, and always follow *other* Verbs, are known by having *to* before them, as *I chuſe to love*, or *to read*, &c. The *infinitive* Verb is likewiſe ſometimes expreſſed by the Participle in *ing*; as, *I love writing, I love learning*; or *I love to write, I love to learn*, &c.

Q. *How many* Times *or* Tenſes *are there belonging to a* Verb?

A. Three: 1. The *preſent Time*, that now is. 2. The *paſt Time*, or what has been. 3. The *future Time*, or Time to come.

* *It is derived from the* Latin, Verbum, a Word, *and being the chief Word in a Sentence is called a* Verb, *by Way of Eminence, as there can be no Sentence wherein* it *is not either expreſſed or underſtood.*

† *Our* Infinitive Verbs *anſwer to the* Infinitives *of the* Latin, *and have neither* Number, Perſon, *nor* Nominative *Word belonging to them.* Imperative Verbs *want the firſt Perſon in* both Numbers, *have the leading State of a* Relative *after them in the* ſecond Perſon only, *and all Verbs following the* Imperative *Verb*, let, *are commonly uſed without* to *before them, as above exemplified.*

Q. *How many* Times *are there in* Engliſh *expreſſed by the* Verb *itſelf?*

A. Two; the *preſent Time*, and the *paſt Time.*

Q. *How do you know them?*

A. The *preſent Time* is the *Verb* itſelf; as, *burn, love*; the *paſt Time* commonly ends in *ed*; as, *burned, loved*, &c.

Q. *How do we expreſs the* Perſons *of the* Verbs?

A. By the *perſonal Names, I, thou*, or *you, he, ſhe, it*, in the *Singular*; and *we, ye*, or *you*, and *they* in the *Plural.*

Q. *Does the Difference of* Number *and* Perſon *make any Alteration in the* Verbs?

A. Yes; as,

Perſons	Singular.	Plural.
	1. *I love*	1. *We love.**
	2. *Thou loveſt*, or *you love*	2. *Ye*, or *you love*
	3. *He loveth*, or *loves*	3. *They love.*

Q. *Has the* Engliſh Tongue *any* Moods?

A. No.

Q. *The* Engliſh Tongue *having but two* Times *ex-*

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* *The* Verbs *are changed, or made to agree with the* perſonal Names, *by the ending of the* Second Perſon Singular, *in* eſt; *as, in the Example above, the* firſt Perſon Singular, I love, *is made in the* ſecond Perſon, thou loveſt, *or* you love; *and by the ending of the* third Perſon *in* eth, *or* s; *as,* he *or* ſhe loveth, *or* loves *in the preſent Time: And the* firſt Perſon Singular, *in the* paſt Time, I loved, *makes in the* ſecond Perſon, thou lovedſt, *or* you loved; *but the* third Perſon *is the ſame with the* firſt; *as,* he, *or* ſhe loved: *The* Plural Verbs *are always the ſame with the* firſt Perſon Singular; *as,* I love, *the* firſt Perſon Singular *in the* Preſent Time, *makes in the* Plural, we, ye, *and* they love. *Alſo* I loved, *the* firſt Perſon Singular, *in the* paſt Time, *makes in the* Plural, we, ye, *and* they loved.

expreſſed by the Verb *itſelf, and no* Moods, *how do we expreſs the other* Times *of the* Verbs?

A. By the following Words called *Helping Verbs*, viz. *do*, *may*, *can*, *am*, and *be*, in the preſent Time; *did*, *have*, *had*, *might*, *could*, and *was* in the paſt Time; and *ſhall* and *will* in the future Time.

Q. *How do you form theſe of the preſent Time?*

A. Thus:

Sin. *I do, thou doſt,* or *you do, he doth, or does.*
Plur. *We do, ye do,* or *you do, they do.*
S. *I may, thou mayſt,* or *you may, he may.*
P. *We may, ye may,* or *you may, they may.**
S. *I can, thou canſt,* or *you can, he can.*
P. *We can, ye can,* or *you can they can.*
S. *I am, thou art,* or *you are, he is.*
P. *We are, ye are,* or *you are, they are.*
S. *I be, thou beeſt,* or *you be, he be.*
P. *We be, ye be,* or *you be, they be.*

Q. *What does* am, *or* be *ſignify?*

A. Either of them (for they are the ſame) by itſelf ſignifies *being*; but, joined to, or ſet before a Quality, or rather a Participle, ſignifies *ſuffering*, and ſupplies us with *Verbs of Suffering*, or *Verbs Paſſive*, which we otherwiſe want; as, *I am burned, if I be blamed*, &c. We having in *Engliſh* no diſtinct *Ending* to diſtinguiſh a Verb that ſignifies *doing* from one that ſignifies *ſuffering*. Beſides theſe helping Verbs *am*, and *be*, being joined to a Participle in *ing*, and the Continuation of a Thing ſignified, afford us a beautiful Variation in our *Active Verbs*,

* Muſt *and* ought *commonly expreſs the ſame Time, and are formed in the like Manner.*

and that in all the Times, as *I am writing*, for *I write*; *I have been writing*, for *I have writ*, or *written: I ſhall be writing*, for *I ſhall write*, &c. Alſo *be*, like other Verbs, is uſed after *let*, as, *let him be called*, &c.

Q. *How do you form the* Helping Verbs *of the* paſt Time?

A. Thus:

S. *I did, thou didſt*, or *you did, he did.*
P. *We did, ye did*, or *you did, they did.*
S. *I have, thou haſt*, or *you have, he hath, or has.*
P. *We have, ye have*, or *you have, they have.*
S. *I had thou hadſt*, or *you had, he had.*
P. *We had, ye had*, or *you had, they had.*
S. *I might, thou might'ſt*, or *you might, he might.*
P. *We might, ye might*, or *you might, they might.*
S. *I could, thou couldſt*, or *you could, he could.**
P. *We could, ye could*, or *you could, they could.*
S. *I was, thou waſt*, or *you were, he was.*
P. *We were, ye were*, or *you were, they were.*

Q. *How do you form thoſe of the future Time*, viz. *ſhall* and *will*?†

A. Thus:

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* *So are* would *and* ſhould *formed.*

† Helping Verbs *in general are alſo called* defective Verbs, *becauſe they are not uſed but in their own* Tenſes; *beſides they have no* Participles, *neither do they admit any Helping Verbs before them, except theſe four*, do, have, am, *and* will, *which are ſometimes uſed as* Principal Verbs *in all the* Perſons *both in the* Singular and Plural *Number; they make in the* paſt Time, did, had, was, *and* willed, *and admit of Helping Verbs before them to form the future Time*, &c. *they have likewiſe* Participles *like other Verbs, viz.* doing, done, having, being, been, willed.

A. Thus:

S. *I ſhall, thou ſhalt,* or *you ſhall, he ſhall.*
P. *We ſhall, ye ſhall,* or *you ſhall, they ſhall.*
S. *I will, thou wilt,* or *you will, he will.*
P. *We will, ye will,* or *you will, they will.*

Q. *When a* Helping Verb *comes before another* Verb, *does either of them change its Ending?*

A. The *Helping Verb* changes its ending, but the other does not; as,

SINGULAR.	PLURAL.
1. *I do burn.*	1. *We do burn.*
2. *Thou doſt,* or *you do burn.*	2. *Ye,* or *you, do burn.*
3. *He doth,* or *does burn.*	3. *They do burn.**

Q. *Wha*

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* *Here* do *changes its Ending, but the* Principal Verb burn *does not.* Do *is uſed to expreſs the Time with greater Force and Diſtinction; as,* I do love, I do not love; have *generally ſignifies Poſſeſſion, and* had *the contrary;* may *and its paſt Time* might, *denote the Poſſibility, or Liberty of doing a Thing;* muſt, ſhould, *and* ought, *the Neceſſity or Duty of doing a Thing;* will, *in the firſt Perſon, promiſes or threatens, but in the ſecond and third only foretells;* ſhall, *in the firſt Perſon ſimply expreſſes, but in the ſecond and third Perſon commands or threatens;* would *intimates the Intention of the Doer.*

Can, may, will, *and* muſt, *are uſed with Relation both to the* preſent *and* future Times; could *the* paſt Time *of* can; might *the* paſt Time *of* may; *and* would *the* paſt Time *of* will (*as a* principal Verb) *relates both to the paſt Time and the Time to come.*

Theſe Helping Verbs *are often joined together; as, I* might have died; *but then, one of them expreſſes the Manner, and the other the Time of the* Verb, *and the firſt only varies in its Formation.*

Q. *What do you call a* Principal Verb?

A. A *Verb* that can be formed throughout the preſent and paſt Times without the Help of any of theſe *Helping Verbs*; as, *love in the* preſent Time, *thus*:

SINGULAR.	PLURAL.
1. *I love.*	1. *We love.*
2. *Thou loveſt*, or *you love*	2. *Ye*, or *you love.*
3. *He loveth*, or *loves.*	3. *They love.*

——In the *paſt Time* thus:

1. *I loved.*	1. *We loved.*
2. *Thou lovedſt*, or *you loved.*	2. *Ye*, or *you loved.*
3. *He loved.*	3. *They loved.*

Q. *Can you form* love *in the* future Time?

A. Not without *will or ſhall*; as,

1. *I will love.*	1. *We will love.*
2. *Thou wilt*, or *you will love.*	2. *Ye will*, or *you will love.*
3. *He will love.*	3. *They will love.*

Q. *How*

☞ Thus by the Uſe of theſe *Helping Verbs* (eſpecially when two or more of them come together) we are entirely freed from the various Endings of *Verbs*, in the paſt Times, or the preterimperfect and preterpluperfect Tenſes of the *Latins*, alſo from *thoſe* of the *ſeveral Moods* in both *Voices*; *which produce near* 200 *Variations including thoſe of the different Perſons in each Tenſe*, as they effectually anſwer all thoſe Purpoſes, according to the Senſe they are taken in, and to the Nature and Exigency of the Subject: They alſo afford us ſome Variations in our paſt Time; as, *I loved, I did love, I have loved*, all denote the Time paſt; yet the *Principal Verb loved*, cannot be ſaid to vary, without the Help of *did* or *have*, which ſerve only to expreſs the paſt Time, *though beautifully*, in different Words.

Q. *How many* Sorts *of* Principal Verbs *have we?*

A. Four, as before obſerved, *viz. Active* Verbs, which ſignify *doing* or *being*; *Paſſive*, by the Help of *am* and *be*, which ſignify *ſuffering*, or denote the *Impreſſions* that Perſons or Things receive; *Imperative*, which *bid* or *command*; and *Infinitive*, which have an unlimited *Senſe*, and are known by having moſt the Propoſition *to* before them.*

Q. *Do* Verbs *always take* d, *or* ed *to form the* paſt Time?

A. No; ſome are irregular.

Of IRREGULAR VERBS.

Q. *What is the firſt Irregularity?*

A. The firſt Irregularity, and that which is the moſt common, took its riſe from our Quickneſs of Pronunciation, by changing the Conſonant *d* to *t*, (the Vowel *e* in the regular Endings *ed*, in the paſt Time, being cut off) that the Pronunciation might be made more eaſy and free; and ſeems rather a Contraction than Irregularity.

Q. *What Letters commonly take* t *after them?*

A. 1. *Ch*, *ck*, *p*, and *x*; as, *ſnatcht*, *packt*, *ſnapt*, *mixt*, inſtead of *ſnatched*, *packed*, &c.

2. When the Conſonant *l*, *m*, *n*, or *p*, follows a *Diphthong*, each of them generally takes *t* after it, and then the *Diphthong* is either ſhortened; as, *dealt*, *dreamt*, *meant*, from *deal*, *dream*, *mean*; or changed into a ſhort ſingle Vowel; as, *felt*, *kept*, *ſlept*,

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* *Such Verbs as cannot take a* Name *after them, are by ſome Grammarians called* Neuters, *becauſe the* Action *is terminated in the Perſon, or Thing denoted by the Verb; as,* it raineth; the Horſe walketh, *&c. yet as* all ſuch *imply* doing, *or* being, *in ſome* Poſture, Situation, *&c. they may with more Propriety be termed* Active Verbs.

ſlept, *wept*, *crept*, *ſwept*, from the Verbs, *feel*, *keep*, *ſleep*, *weep*, *creep*, *ſweep*.

3. When a Word ends with two of the ſame Conſonants, and takes *t* after it, to make the *paſt Time*, one is dropt; as, *dwelt*, from *dwell*; *paſt*, from *paſs*, &c.

4. When *v* is changed into *f*, it takes *t* after it to form the *paſt Time*; as, *left*, *bereft*, from *leave*, *bereave*.

Q. *What Letters at the End of Words take* 'd *to form the* paſt Time?

A. 1. *B*, *g*, *s*, *v*, *w*, *z*, and *th* when ſounded ſoft; as, *blab'd*, *wrong'd*, *miſs'd*, *mov'd*, *crow'd*, *bruiz'd*, *tyth'd*; alſo, *l*, *m*, *n*, *r*, following a long Vowel, more eaſily unite, ſeparately, with *'d** than *t*; as, *liv'd*, *ſmil'd*, &c.

2. *Verbs* ending in *y* take *'d*; as, *marry*, *marry'd*; or elſe, which is much better, change *y'd* into *ied*; as, *married*, *carried*, &c.

Q. *What is the ſecond Irregularity?*

A. Some Words in the *preſent Time* ending in *d* or *t*, have the *paſt Time* the ſame as the *preſent*; as, *read*, *read*, *caſt*, *caſt*.†

Q. *What other* Irregular *Verbs have we?*

A. There are many more; an alphabetical Liſt of the principal of them follows:

Preſent Time.	*Paſt Time.*	*Participle.*
A Wake	Awoke	Awoke
abide	abode	abode

Be

* *This* Method *of* ſhortening, contracting, *and* throwing together Cluſters of Conſonants *has been juſtly blamed by the late ingenious Author of the* Spectator, No. 135.

† *Verbs ending in* d *or* t, *moſtly form their paſt Times regularly, by* ed *at Length, and cannot take* 'd *(or* t*) after them*; *as*, wounded, blaſted; *not* wound'd, blaſt'd.

Preſent Time.	*Paſt Time.*	*Participle.*
Be	Been	Being, been
bend	bent	bent
unbend	unbent	unbent
bear	bore, bare	born
begin	began	begun
bereave	bereft	bereft
beſeech	beſought	beſought
beat	beat	beaten, beat
bind	bound	bound
bite	bit	bitten
bleed	bled, blooded	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
buy	bought	bought
Catch	Caught, catched	Caught
chide	chid	chidden
chuſe, or chooſe	choſe	choſen
cleave	clave, clove	cleft, cloven
come	came	come
creep	crept, creeped	crept
crow	crew, crowed	crowed
Dare	Durſt, dared	Dared
die	died	dead
do	did	done
draw	drew	drawn
dream	dreamed, dreamt	dreamt
drink	drank	drunk
drive	drove	driven
dwell	dwelled, dwelt	dwelt
Eat	Eat	Eaten
Fall	Fell	Fallen
feed	fed	fed

Preſent Time.	*Paſt Time.*	*Participle.*
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew, fled	flown
forſaken	forſook	forſaken
freight	freighted	fraught
freeze	froze	frozen
Geld	Gelded, gelt	Gelded, gelt
get	got	gotten, got
give	gave	given
gild	gilded, gilt	gilded, gilt
gird	girded, girt	girded, girt
grind	ground	ground
go	went	gone
grow	grew	grown
Hang	Hung, hanged	Hung
have	had	having, had
hear	heard	heard
help	helped, helpt	holpen
hew	hewed	hewn
hid	hid, hided	hidden, hid
hold	held	holden
Keep	Kept	Kept
know	knew	known
Lay	Laid	Laid
lead	led	led
leave	left	left
leap	leaped, lept	leapt
lend	lent	lent
lie	lay	lain
loſe	loſt	loſt
Make	Made	Made

Preſent Time.	*Paſt Time.*	*Participle.*
mean	meant	meant
mow	mowed	mown
meet	met	met
Rend	Rent	Rent
ride	rode, rid	ridden
ring	rang	rung
riſe	roſe	riſen
run	ran	run
Say	Said	Said
ſee	ſaw	ſeen
ſeek	ſought	ſought
ſeethe	ſod	ſodden
ſell	ſold	ſold
ſend	ſent	ſent
ſhake	ſhook	ſhaken
ſhear	ſhore	ſhorn
ſhew	ſhewed	ſhewn
ſhine	ſhined	ſhone
ſhoot	ſhot	ſhot
ſhrink	ſhrank	ſhrunk
ſing	ſang	ſung
ſink	ſank, ſunk	ſunk
ſit	ſat	ſat
ſlay	ſlew	ſlain
ſlide	ſlid	ſlidden
ſleep	ſlept	ſlept
ſling	ſlung	ſlung
ſmell	ſmelt	ſmelt
ſmite	ſmote	ſmitten
ſpeak	ſpoke	ſpoken
ſpell	ſpelled, ſpelt	ſpelt
ſpill	ſpilled, ſpilt	ſpilt
ſpend	ſpent	ſpent
ſpin	ſpan	ſpun

Preſent Time	*Paſt Time.*	*Participle.*
ſpit	ſpat	ſpat
ſpring	ſprang	ſprung
ſtand	ſtood	ſtood
ſtick	ſtuck	ſtuck
ſting	ſtung	ſtung
ſteal	ſtole	ſtolen
ſtink	ſtank	ſtunk
ſtrike	ſtruck	ſtricken
ſtrive	ſtrove	ſtriven
ſwear	ſwore, ſware	ſworn
ſweep	ſweeped, ſwept	ſwept
ſwell	ſwelled	ſwoln
ſwing	ſwang, ſwung	ſwung
ſwim	ſwam, ſwum	ſwum
Take	Took	Taken, took
tear	tore	torn
teach	taught	taught
tell	told	told
think	thought	thought
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
Weep	Wept	Wept
wind	wound	wound
wear	wore	worn
weave	wove	woven
write	wrote, writ	written, writ
work	worked, wrought	wrought
wring	wrung	wrung

Q. *How are the* Irregular Verbs *formed?*

A. Thus:

In the PRESENT TIME.

SINGULAR.	PLURAL.
1. *I fly*, or *am flying*.	1. *We fly*.
2. *Thou flieſt*, or *you fly*.	2. *Ye*, or *you fly*.
3. *He flieth*, or *flies*.	3. *They fly*.

In the PAST TIME.

1.	*I flew, fled*, or *did fly*. (or was flying)	1. *We*.
2.	*Thou fledſt*, or *didſt fly*; or, *you flew, fled*, or *did fly*.	2. *Ye*, or *you*, and
3.	*He flew, fled*, or *did fly*.	3. *They flew, fled*, or *did fly*,

In the FUTURE TIME.

1.	*I ſhall*, or *will fly*, (i. e.) *be flying*.	1. *We*.
2.	*Thou ſhalt*, or *wilt fly*, or *you ſhall*, or *will fly*.	2. *Ye*, or *you*, and
3.	*He ſhall*, or *will fly*.	3. *They ſhall*, or *will fly*.*

Of PARTICIPLES.

Q. *What is a* Participle?

A. A *Participle* is a Part of Speech, derived from a *Verb*, and ſignifies *being*, *doing*, or *ſuffering*, and alſo implies *Time*, as a *Verb* does; but is otherwiſe like a *Quality*. It is particularly known by placing both a Relative Name, and a Verb before it; as, *He loves walking*.

Q. *How many Sorts of* Participles *are there?*

A. Two; the *Active Participle*, that ends always in *ing*; as, *loving*; and the *Paſſive Participle*, that ends almoſt always in *ed*, *t*, or *n*; as, *loved*, *taught*, *ſlain*.

* *All* irregular *Verbs are formed much in the ſame Manner.*

ſlain. The paſt Time of our *Active* Verbs, ending in *ed*, or in *t* when contracted, are very often regularly the ſame with this *Participle*; as, *hate, hated, hated*; *teach, taught, taught*, &c. And when it ends in *n* it is often the ſame as the *preſent* Time of our *Active Verbs*, this *n* being added; as, *ſee, ſaw, ſeen*; *give, gave, given*; *riſe, roſe, riſen*, &c. yet it is ſometimes otherwiſe formed or made.* See the *irregular Verbs.*

CHAP. IV.

Of PARTICLES.

Q. *WHAT are* Particles?

A. Particles are little Words that expreſs or denote ſome Circumſtance, Manner, or Quality of an Action, and join Sentences together.

Q. *How many Sorts of* Particles *are there?*

A. Four: *Adverbs, Conjunctions, Prepoſitions* and *Interjections.*

Of ADVERBS.

Q. *What is an* Adverb?

A. An *Adverb* is a *Particle* joined either to a *Verb*, to a *Quality*, to a *Participle*, or to another *Adverb*; to explain their Manner of acting and ſuffering: or to point out ſome peculiar Circumſtance, Quality, or Manner ſignified by them.

To a *Verb* thus: *The Boy writes* correctly.

To a *Quality*, or *Adjective*, thus: *He is a* very *diligent Boy.*

To a *Participle* thus: *A Man* truly *fearing God.*

To

* *Every* Participle, *except that in* ing, *is to be uſed with* am, *or* be, *as a Paſſive Verb; the* paſt Time *of* Active Verbs *being improper.*

To another Adverb, thus: *He lives* very *happily.*

Q. *How many Sorts of* Adverbs *have we in* Engliſh?

A. There are many Kinds of *Adverbs*, a few of which are as follow:

1. *Time: Time preſent*; as, *now, to-day.*

The *Time paſt*; as, *already, before, yeſterday, heretofore, long, ſince.*

The *Time to come*; as, *to-morrow, not yet, hereafter, henceforth*, or *henceforward, by and by.*

An *undetermined Time*; as, *often, oftentimes, ſeldom, daily, yearly, always, when, then, ever never.*

2. Of *Place*; as, *here, there, where, elſewhere, every where, no where, ſome where, above, below, within, herein, without, whither, hither, thither, upward, downward, whence, hence, thence.*

3. Of *Number*; as, *once, twice, thrice, rarely, ſeldom, frequently, often.*

4. Of *Order*; as, *laſtly, laſt of all, ſecondly, thirdly, fourthly*, &c.

5. Of *Quantity*; as, *how much, how great, enough, ſufficient, ſomewhat, ſomething, nothing.*

6. Of *affirming*; as, *verily, truly, undoubtedly, unfeignedly, yea, yes.*

7. Of *denying*; as, *nay, no, not, in no wiſe.*

8. Of *doubting*; as, *perhaps, peradventure, by chance.*

9. Of *comparing*; as, *how, as, ſo, how much, leſs, leaſt, more, very, rather, than, whether, either, neither, alſo, exceedingly, almoſt, well nigh, little leſs, leaſt of all, nothing leſs, as it were, alike, otherwiſe, differently, far otherwiſe:* Others are compounded in Imitation of *Qualities*; as, *ſoon, ſooner, ſooneſt*; *often, oftener, ofteneſt.*

10. Of *Quality*; as, *juſtly, proudly*, &c. which Words are derived of *Qualities* or *Adjectives*, and

denote the ſame Quality as the Words they are derived from do, and may be explained by the *Name* and *Preposition*; as, *with Juſtice*, for *juſtly*; *with Prudence*, for *prudently*.

☞ There are but few *Qualities* which may not be turned into *Adverbs*, by adding them to the Termination *ly*; as, *meek*, *meekly*: And they admit of Compariſon by *more* and *moſt*.

Of CONJUNCTIONS.

Q. *What is a* Conjunction?

A. A *Conjunction* is a Part of Speech that joins either Words or Sentences together, and ſhews the Manner of their Dependence upon one another; as, *I will go* and *eat my Supper*, but *ſhall have nothing* but *Bread* and *Cheeſe*, and *Beer*.

Of *Conjunctions* there are ſeveral Sorts; as,

1. *Copulative*; as, *and*, *alſo*, *both*.
2. *Disjunctive*; as, *or*, *nor*, *either*, *neither*.
3. *Cauſal*; as, *for*, *becauſe*.
4. *Conditional*; as, *ſo*, *that*, *but*, *if*.
5. *Conceſſive*; as, *though*, or *tho'*, *although*, *indeed*.
6. *Rational*; as, *therefore*, *wherefore*, *ſeeing*, *ſince*.
7. *Adverſative*; as, *yet*, *nevertheleſs*, *notwithſtanding*.
8. *Exceptive*; as, *but*, *unleſs*, *except*, &c.
9. *Suſpenſive*; as, *whether or not*, *whether*.

☞ Some of theſe may be reckoned *Adverbs*, and ſome of the *Adverbs* uſed as *Conjunctions*, without any great Impropriety; as, *whether* is a comparative *Adverb* and a ſuſpenſive *Conjunction*, &c.

Of PREPOSITIONS.

Q. *What is a* Prepoſition?

A. A *Prepoſition* is a Part of Speech, moſt commonly ſet ſeparate or before other Parts, eſpecially

Names

Names or *Noun-Subſtantives*, to ſhew the Reſpect or Relation one Thing has to another.*

Q. *What are the* Prepoſitions *ſet* ſeparate, *or* before *other Parts of Speech?*

A. They are ſuch as theſe that follow; *above, about, after, againſt, among, amongſt, at, before, behind, beneath, below, between, beyond, by, through,* or *thro', beſide, for, from, in, into, on,* or *upon, over, of, out,* or *out of, to,* or *unto, towards, under, with, off, within, without.*

Q. *Which are the* Prepoſitions *joined, or ſet in Compoſition?*

A. The *Engliſh Prepoſitions,* are *a, be, for, fore, mis, over, out, un, up, with.*

Latin Prepoſitions are, *ab,* or *abs, ad, ante, circum, con,* for *cum, contra, de, dis, di, e,* or *ex, extra, in,* or *im, inter, intro, ob, per, poſt, pre, pro, preter, re, retro, ſe, ſub, ſubter, ſuper, trans.*

Greek Prepoſitions are *a* or *an, amphi, anti, hyper, hypo, meta, peri, ſyn.* Their *Uſes,* &c. follow.

The ENGLISH PREPOSITIONS, *uſed in Compoſition, explained.*

1. *A* is oftentimes redundant, or ſuperfluous at the Beginning of a great many Words; as in *abide,* for *bide*; *ariſe,* for *riſe*; *awake,* for *wake.* It is ſometimes uſed, though very improperly, for *one,* or

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* *Beſides this* ſeparate Uſe *of* Prepoſitions *they have* another, *which is to be joined in Compoſition with a vaſt Number of Words; and by this Means, they create great* Variety, *give a peculiar* Beauty, Fluency, *and* Elegancy *to our Language; by the Help of which we do all that the* Greeks *and* Latins *did, partly by Prepoſitions, and partly by the Diverſity or Difference of Caſes.*

or *in*; as, *a Foot*, for *one Foot*; he is *a-Bed*, for *in Bed*, &c.

2. *Be* is uſed for *about*; as in *beſprinkle*, i. e. to *ſprinkle about*. It is alſo uſed for *by* or *nigh*; as, *beſide*, i. e. *by* or *nigh* the *Side*: For *in*; as, *betimes*, i. e. *in Time*, or *early*: For *for*; as, *to beſpeak*, i. e. *to ſpeak for*, &c.

3. *For* ſignifies Negation or Privation, *i. e.* it denies or deprives; as, in *forbid*, i. e. *bid it not to be done*.

4. *Fore* ſignifies as much as *before*; as, *to foreſee*, i. e. *to ſee before it comes to paſs*.

5. *Mis* denotes *Defect*, or *Error*; as, *Miſdeed*, i. e. *an ill Deed*, or *not done rightly*; *miſemploy*, to *employ it wrong*; or to *miſtake*, *miſuſe*, &c.

6. *Over* ſignifies *Eminence*, or *Superiority*; as, to *overcome*, to *overſee*, to *over-rule*: It denotes alſo *Exceſs*; as, *over-haſty*, *over-joyful*, &c.

7. *Out* ſignifies Exceſs, Excellency, *or* Superiority; as, to *outdo*, to *outrun*, to *outgo*, &c.

8. *Un* ſignifies Negation and Contrariety, or the not being ſo or ſo; alſo *Diſſolution*, or the undoing a Thing already done; and ſet before *Qualities*, ſignifies *not*; as, *pleaſant*, *unpleaſant*, i. e. *not pleaſant*, *unworthy*, *unſeen*, &c. But when *un* is put to *Verbs*, it deſtroys or undoes what has been already done; as, *undo*, *unſay*, *unwave*, &c.

9. *Up* denotes *above*, *upwards*, or *upper*, with reſpect to *Places* or *Things* that lie upwards, *&c.* as, *upſide*, i. e. *the Side that lies uppermoſt*, or *higheſt*.

10. *With* ſignifies *againſt*; as, *to withſtand*, i. e. *to ſtand againſt*. Sometimes it denotes *as* much as *from*, or *back*; as, *to with-hold*, i. e. *to hold from one*; *to withdraw*, i. e. *to draw back*.

The

The LATIN PREPOSITIONS, *uſed in the Compoſition of* Engliſh *Words, explained.*

1. *Ab*, or *Abs*, ſignifies *from*; but compounded with an *Engliſh* Word, denotes ſome Exceſs, or Increaſe; as, *to abhor*, *to abuſe*; alſo, Parting, or Separation; as, *to abſtain*, *to aboliſh*, &c.

2. *Ad*, ſignifies *to* or *at*; as, *adjoin*, i. e. *to join near*, or *next to*; *adjacent*, i. e. *that which lies nigh*.

3. *Ante* ſignifies *before*; as, *antecedent*, the *foregoing Words*; *to antedate*, or *date before*.

4. *Circum* ſignifies *about*; as, *Circumlocution*, i. e. *a round-about Way of ſpeaking*.

5. *Con*, (*co*, *cum*) from *cum*, ſignifies *with*, or *together*; as, *Convocation*, i. e. *a calling or meeting together*; *Copartner*, i. e. *a Partner with another*; *Commerce*, i. e. *trading together*.

6. *Contra* ſignifies *againſt*; as, *to contradict*; alſo from this comes the *compound Prepoſition*, *Counter*; as, *to counterbalance*, *counterfeit*, &c.

7. *De* ſignifies a Kind of *Motion from*; as, *to detract*, *to decamp*. Sometimes it enlarges the Senſe of the Word; as, *to demonſtrate*, *to deplore*.

8. *Dis* ſignifies Separation, Difference, or Diverſity; as, *diſagree*, i. e. *not to agree*; *diſbelieve*, i. e. *not to believe*; *to diſſect*, i. e. *to ſeparate*, or *cut aſunder*.

9. *Di* enlarges the Senſe of the Word it is compounded with; as, *to direct*, *to diminiſh*, &c.

10. *E*, or *ex*, ſignifies *out*, *out of*, or *off*; as, *to evade*, i. e. *to put off*; *to exclude*, i. e. *to ſhut out*.

11. *Extra* ſignifies *beyond*, *over*, and *above*; as, *extravagant*, i. e. *one that goes beyond Bounds*.

12. *In*, or *im*, generally denotes the Poſition, or Diſpoſition of an *Action*; whereby one Thing is, as if it was put into another; as, *to infold*, *to incloſe*;

to

to impart, to implant. It alſo denotes *Privation*, or *not*, and gives a contrary Senſe to a Primitive Word; as, *indecent*, i. e. *not decent*; *Injuſtice*, i. e. *not Juſtice*, &c.

13. *Inter* ſignifies *between*; as, *to interveen*, i. e. *to come between*; *Interval*, i. e. *the Space between Buſineſs*: But in *interdict*, or *Interdiction*, it ſignifies as much as *for* in *forbid*, &c.

14. *Intro* is an *Adverb*, from the *Prepoſition intra*, and ſignifies *within*; as, *to introduce*, i. e. *to bring into*, or *within*.

15. *Ob* ſignifies *againſt*; as, *Obſtacle*, i. e. *what ſtands in the Way*; *to oppoſe*, i. e. *to put againſt*.

16. *Per* ſignifies *through*; alſo a Degree of Excellency, or Exceſs; as, *perfect*, i. e. *thoroughly done*, *to pervade*, i. e. *to go over*, or *through*.

17. *Poſt* ſignifies *after*; as, *Poſtſcript*, i. e. *written after*; *a poſthumous Work*, i. e. *publiſhed after the Author's Death*.

18. *Pre*, comes from *præ*, and ſignifies *before*; as, *to premeditate*, i. e. *to meditate of before*, &c.

19. *Pro* ſignifies *for*, or *forth*: But it has alſo a great many other Senſes; as, *to profeſs*, *protect*, *pronounce*, *prorogue*, &c.

20. *Preter* ſignifies *againſt*; as, *Preternatural*, i. e. *contrary to the common Order of Nature*.

21. *Re* generally implies a repeated Action; as, *to repeat*, i. e. *to ſay over again*; *to relapſe*, i. e. *to fall ill again*. It alſo denotes *Oppoſition* or *againſt*; as, *to repulſe*; and ſometimes only enlarges the Senſe of the *ſimple Verbs*; as, *to repent*, *reprove*, &c.

22. *Retro* ſignifies *backward*; as, *Retroſpection*, i. e. *a looking backward*, &c.

23. *Se* ſignifies *without*, (from *ſine*, or *ſeorſum* by itſelf); as, *ſecure*, i. e. *ſine cura*, or *ſeorſum a cura*, *ſeparate*, *ſeclude*, &c.

24. *Sub*

24. *Sub* ſignifies *under*; as, *ſubſcribe*, i. e. *to write under.*

25. *Subter* ſignifies *under*; as, *Subterfuge*, i. e. *a Refuge under.*

26. *Super* ſignifies *upon*, *over*, or *above*; as, *Superſcription*, or *writing upon a Letter*; *ſuperfluous*, i. e. *over and above.* In ſome Words that come from the *French* it is changed into *ſur*; as, *Surplus*, i. e. *a Quantity over and above what is enough*, *Surface*, &c.

27. *Trans* ſignifies *over*, *beyond*, or *change*; as, *to tranſport*, i. e. *to carry over*; *to tranſgreſs*, i. e. *to go beyond*; *to tranſplant*, *tranſpoſe*, *transform*, *tranſfigure*, i. e. *to change Shape*, &c.

The GREEK PREPOSITIONS, *uſed in the Compoſition of* Engliſh Words, *explained.*

1. *A*, or *an*, ſignifies *Privation*, or *not*; as, *Anonymous*, i. e. *without a Name*: *Anarchy*, i. e. *without Government.*

2. *Amphi* ſignifies *on both*; as, *amphibious*, i. e. ſuch Creatures as live on *both* Land and Water.

3. *Anti* ſignifies *againſt*; as, *Antidote*, i. e. *a Remedy againſt Poiſons*, &c. *Antichriſt*, i. e. *one that is in Oppoſition to Chriſt.*

4. *Hyper* ſignifies *over and above*; as, *Hyperbole*, is a Figure in Rhetoric that repreſents Things *over and above*, or much greater than the Truth.

5. *Hypo* ſignifies under; as *Hypocrite*, i. e. one that pretends to be very religious; but, *underneath*, or privately, is very wicked.

6. *Meta* is the ſame as *trans*, i. e. *beyond*, or *change*; as, *metamorphoſe*, i. e. *to change from one Shape or Form to another.*

7. *Peri* ſignifies *about*; as, *Periodical*, i. e. *any Thing that has a ſettled Time* to turn about, *or to perform its Courſe or Revolution.*

8. *Syn*

8. *Syn* ſignifies *with*, or *together*; as, *Synagogue*, i. e. *an Aſſembly or Company gathered* together.

Of INTERJECTIONS.

Q. *What is an* Interjection?*

A. An *Interjection* is a *Particle* made uſe of to expreſs ſome ſudden Motion, or Paſſion of the Mind; as, *ah! alas!*

Of *Interjections* there are ſeveral Sorts, *viz.*

1. Admiring; as, *heigh! behold! O ſtrange!*
2. Deſpiſing; as, *piſh! phy! ſhah! tuſh!*
3. Mirth; as, *ha, ha, he!*
4. Sorrow; as, *ho! O ſad! alas! alake!*
5. Silence; as, *hiſt! huſh! mum!*
6. Surpriſe; as, *hay! hey! whew!*
7. Calling to; as, *Oh! ſoho! hem! hee! hip!*
8. Names are ſometimes uſed for *Interjections*; as, *with a Miſchief! O the Villainy!* &c.

CHAP. V.

Of the DERIVATION *of* WORDS.

Q. IN the Derivation of Words, *are* Names or Subſtantives *ever changed into* Verbs?

A. Yes

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* *Moſt of the* Interjections *are natural Sounds, common to all Languages.*

Mr Chambers *in his* Univerſal Dictionary, *makes the following Obſervation:* "*Some, ſays he, deny the* Interjec-"tions *to be Words, or any Parts of Speech, and make them* "*mere natural Signs of the Motions or Paſſions of the* "*Mind, expreſſed by theſe* inarticulate *Sounds, ſeveral* "*whereof Brutes have in common with us.*" *But as there are Paſſions, which muſt be repreſented in Writing and Diſcourſe, the* Interjection *has a good Foundation in Nature, and is a neceſſary Part of Speech.*

The celebrated Mr Locke *obſerves, that the Clearneſs, Beauty,* &c. *of a good Stile, conſiſt very much in the right Uſe of* Particles; *which muſt be learned by a care-*

A. Yes; many *Names*, and ſome *Qualities* or *Adjectives*, and ſometimes the other Parts of Speech, become *Verbs*; and denote, or ſignify, ſome Sort of Application of the ſame Thing, or the Thing ſignified by the *Name*; as, from a *Houſe*, comes the *Verb to houſe*, (*houze*) from a *Fiſh*, comes *to fiſh*; from a *Rule*, comes *to rule*, &c.

Q. *Do* Names *come from* Verbs?

A. Yes; almoſt every *Verb* has ſome *Name* coming from it; and by adding the Termination *er* to a *Verb*, comes a *Name* ſignifying the *Agent* or *Doer*; as, from *hear* comes *Hearer*, or *one that hears*; from *run* comes *Runner*, or *one that runs*.

Q. *What do* Qualities *that end in* y *or* n *denote?*

A. 1. *Qualities* that end in *y* denote Plenty or abounding, and come from Names, by adding the Ending *y*; as from *Wealth*, comes *wealthy*, i. e. *one that has much Wealth*; *Health*, *healthy*; *Might*, *mighty*.

2. *Qualities* that end in *en*, ſignify the Matter out of which any Thing is made; as, *Aſhen*, *Beachen*, *Oaken*, *Birchen*; as, *an Oaken Stick*, i. e. *a Stick made of Oak*.

Q. *What do* Qualities *that end in* ful *come from and ſignify?*

A. From *Names* that denote *fullneſs*; as, from *Joy*, comes *joyful*, i. e. *full of Joy*; *Fruit*, *fruitful*; *Youth*, *youthful*, &c.

Q. *What do* Qualities *that end in* ſome *denote?*

A. They generally have the ſame Senſe with *full*;

ful Obſervance of their Uſe and Application to the beſt Works of our moſt celebrated Writers.

Concerning all theſe Particles, *i. e. an* Adverb, Conjunction, Prepoſition, *and* Interjection, *this in general may be obſerved, that they are very often uſed* interchangeably, *or one for another, according to the* Tenor *and* Exigency *of the* Sentence *or* Expreſſion, *as is obvious to every diſcerning Reader.*

as, from *Trouble*, comes *troubleſome*, i. e. *full of Trouble*; *Delight*, *delightſome*, &c.

Q. *What do* Qualities *ending with* leſs *and* ly *denote?*

A. 1. The Termination *leſs* being added to *Names*, forms *Qualities*, ſignifying *Want*; as, *worthleſs*, i. e. *of no Worth*; *witleſs*, *heartleſs*, *careleſs*.

2. By adding *ly* to *Names*, and ſometimes to *Qualities*, are formed *Qualities*, which denote *Likeneſs*; as from *Giant*, comes *giantly*, i. e. *like a Giant*; *Earth*, *earthly*; *Heaven*, *heavenly*.

Q. *How are Diminutive* Qualities *ending in* iſh *derived?*

A. 1. *Qualities Diminutive*, or *Qualities* that denote leſſening their Signification, are made, by adding *iſh* to *Qualities*, and often to *Names*; as, *green*, *greeniſh*, i. e. *a little or ſomewhat green*.

2. When *Qualities* in *iſh* come from *Names*, they generally denote *Likeneſs*; as, *wolfiſh*, i. e. *like a Wolf*, from *Wolf*.

3. Some *National Qualities* end in *iſh*; as, *Engliſh*, *Spaniſh*, *Daniſh*, *Scottiſh*, (or rather *Scots*, or *Scotch*) *Swediſh*, &c.

Q. *What is a* Dimunitive Name *or* Noun?

A. A *Name Diminutive* is a Word that commonly, by the Addition of ſome Letters, or Syllable, to the Word from whence it comes, ſerves to denote a *Dimunition*, or *Leſſening* the Senſe of the Word from whence it comes; as, **Lambkin*, from *Lamb*.

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* Kin *being added to* Lamb, *leſſens the Signification of the Word*; for Lambkin is a little young Lamb.

Ing *is commonly the* diminutive *Termination to Animals*; *as*, Goſling, Duckling, *&c. where* ing *ſeems to ſignify* young; *ſo that*, Lambkin, *is for* Lambing, *i. e.* a young Lamb; *the* k *being put here to make a better Sound. So likewiſe theſe following may be ſaid to be* diminutive; *viz.* Nag, Cottage, Pullet, Sprig, *when conſidered with reſpect to* Horſe, Houſe, Hen, Branch, *&c.*

Q. *By what other Means are Words derived from their* Primitives?

A. By adding *ſhip*, *dom*, *ric*, *wic*, *neſs*, *head*, *hood*, &c. as,

1. Words ending in *ſhip* denote Office, or Employment, or Condition; as, *Stewardſhip*, *Lordſhip*, *Fellowſhip*.

2. Words ending in *dom*, ſignify Office or Charge, with Power and Dominion; *Popedom*, *Kingdom*, *Dukedom*.

3. Words ending in *ric* and *wic*, denote Office, and Dominion; as, *Biſhopric*, *Bailywic*.

4. Names that end in *neſs*, ſignify the Eſſence of the Thing, and are formed from *Qualities*; as, from *white*, comes *whiteneſs*; from *hard*, *hardneſs*——— Theſe are called *Abſtract Names*.

5. Names that end in *head* and *hood*, denote the State, Condition, and Quality of a Thing or Perſon; as, *Godhead*, *Manhood*, *Widowhood*, &c.

6. There are alſo Names derived from *Qualities* and *Verbs*, which are made by adding the Ending *th* with ſome ſmall Change; as, from *long* comes *Length*; *ſtrong*, *Strength*; *bread*, *Breadth*; *wide Width*; *deep*, *Depth*; *true*, *Truth*: Alſo from the *Verb* to *die*, comes *Death*.

Q. *Are any* Engliſh *Words borrowed from the* Latin?

A. Yes; a great many, and indeed almoſt all that are not Words of one Syllable, or do not come from Words of one Syllable, are borrowed from the *Latin*; but the greateſt Part of theſe the *French* or *Italians* have borrowed from the *Latin*, and we from them.

Q. *What Rules have we to know when a Word is derived from the* Latin?

A. Theſe ſeven following, *viz.*

I. Words in *ion* in *Engliſh*, come from thoſe in *Latin*, ending in *io*; as, *Queſtion*, from *Queſtio*; *Religion*, *Religio*; *Education*, *Educatio*, &c.

II. Words ending in *ty*, from thoſe in *Latin*, ending in *tas*; as, *Liberty*, *Libertas*; *Charity*, *Charitas*; *Veracity*, *Veracitas*, &c.

III. Words ending in *ude* are derived from the *Latin*, by changing *o* into *e*; as, *Fortitude*, *Fortitudo*; *Gratitude*, *Gratitudo*.

IV. Many *Engliſh* Words ending in *nce* or *cy*, are derived from the *Latin* Words ending in *tia*; as, *Obedience*, *Obedientia*; *Clemency*, *Clementia*, &c.

V. Qualities which end in *d*, are moſtly derived from thoſe in *Latin*, which end in *us*; as, *frigid*, *frigidus*; *ridgid*, *ridgidus*, &c. Alſo ſuch as have in the laſt Syllable *t*, *n*, or *r* between two Vowels; as, *illiterate*, *illiteratus*; *obſcure*, *obſcurus*; *obſcene*, *obſcenus*, &c.

VI. Many Words ending in *nt* come from *Latin* ones, ending in *ns*; as, *vigilant*, *vigilans*, &c.

VII. Many Words ending in *al*, are derived from thoſe in *Latin* which end in *is*; as, *liberal*, *liberalis*, &c.*

CHAP. VI.

ETYMOLOGY ABSTRACTED *and* EXEMPLIFIED.

THE *Engliſh* Language is divided into four Kinds of Words, or Parts of Speech, *viz.*

NAMES, QUALITIES, VERBS, *and* PARTICLES.

I. *Of* NAMES.

NAMES are ſuch Words or Things as you can ſee, feel, hear, or underſtand, without another Word joined to them; as, *a Man*, *a Book*, *Virtue*, *Vice*, &c. They may alſo be known by putting the Word

* *There are ſeveral other Words that are derived from the* Latin *which cannot be brought under any Rule; as,* Nature, *comes from the* Latin *Word* Natura; Grace, Gratia; Vice, Vitium.

Thing after them, which they cannot have without making Nonſenſe; thus, you cannot ſay, *Man Thing*, *Book Thing*, *Virtue Thing*, &c.

There are three Sorts of *Names*, viz. *Common*, *Proper*, and *Relative*.

Common Names are ſuch as comprehend a whole kind; as, *a Man*, *a Woman*, *a City*, &c.

Proper Names are ſuch as belong to particular Perſons or Things; as, *William*, *Mary*, *London*, &c.

Perſonal Names are ſuch as belong to Perſons or Things to avoid the Repetition of the ſame Word, as inſtead of my own Name, I ſay *I*; inſtead of your Name, I ſay *you*, or *thou*; and inſtead of his, or her Name, *he* or *ſhe*: And for Things without Life, or doubtful of Sex, *it* is uſed.

Names have alſo two Numbers, *viz.* the *Singular* and the *Plural*. The Singular Number ſpeaketh but of one, as a *Book*. The Plural Number ſpeaks of more than one, as *Books*.

They have likewiſe three Genders, viz. *Male*, *Female*, and *Nuture*.

II. *Of* QUALITIES.

QUALITIES are ſuch Words as expreſs the Manners, Properties, or Affections of Things; as, *good*, *bad*, *wiſe*, *fooliſh*, &c. and require to be joined to ſome other Word to make us underſtand them, as *a good Man*, *a ſtrong Horſe*, &c. They may be known by putting the Word Thing after them, which will make them good Senſe; as, *good Thing*, *bad Thing*, *white Thing*.

Qualities have alſo three Degrees of Compariſon, viz. *the Poſitive*, *the Comparative*, and *the Superlative*; as, *wiſe*, in the Poſitive, makes *wiſer* in the Comparative, and *wiſeſt* in the Superlative.

III. *Of* VERBS.

VERBS denote the doing, being, or ſuffering of

Perſons, or Things; and are known by putting ſome relative Name before them, to make them Senſe; as, *I love, we love.**

Verbs have two Numbers, viz. *I love* Singular; *we love* Plural: Likewiſe three Tenſes, or Times, viz. *Preſent*, *Paſt*, and *Future*; as, *I love*, in the preſent Time, makes *I loved*, in the paſt; and *I ſhall* or *will love*, in the future Time.

IV. *Of* PARTICLES.

PARTICLES are Words that denote ſome *Circumſtance*, *Manner*, or *Quality* of an Action, and are uſed to join Sentences together: They are almoſt all Monoſyllables, and are known by anſwering to none of the Properties of the other Parts of Speech. They are divided into *Adverbs*, *Conjunctions*, *Prepoſitions*, and *Interjections*.

The Manner of claſſing them, ſee in the Method of Teaching inſerted at the Beginning of this Book.

ETYMOLOGY EXEMPLIFIED.

WHen Modeſty ceaſes to be the chief Ornament of one Sex, and Integrity of the other, Society is then upon a wrong Baſis, and we ſhall be ever after without

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* *Though ſome Words are uſed both as* Names *and* Qualities, *and alſo as* Verbs; *ſuch are*, cloſe, croſs, ſalt, light, *&c. yet by the Senſe they are taken in, it is eaſily known to what Species each belongs, eſpecially as* Names *have commonly an* Article *before them, and the* Qualities *and* Verbs *their uſual Properties to diſtinguiſh them; as* a Cloſe, *when a Name implies a* Field; cloſe, *when a Quality implies* reſerved, *or* conſiderate, *as* a cloſe Man; *and when a Verb, ſignifies* to conclude, *or* ſhut up, *as to* cloſe a Diſcourſe, *&c.*

☞ *Some* Verbs *include a* Prepoſition *along with them for an ending; as*, fly about, admit of, ſet on, hold in, meet with, ſend for, turn over, *&c.*—*Alſo a few may be uſed actively and paſſively; as*, I am grieved, *or* I grieve; I am rejoiced, *or* I rejoice, *&c.*

without Rule to guide our Judgment in what is really becoming and ornamental.

Q. *In the above Paragraph tell me what Part of Speech every Word is, and why?*

A. When) is an Adverb of Time, (ſee p. 89.)

Modeſty) Is a Name, (becauſe it denotes the Thing itſelf) of the Singular Number, (ſee p. 57.)

Ceaſes) A Verb Active, becauſe it betokens doing (ſee p. 75.) and has for its Nominative Word *Modeſty.*

To) is a Prepoſition (p. 91.) and is here the Sign of an infinitive Verb.

Be) is an infinitive Verb in this Poſition, becauſe it follows another Verb, with the Prepoſition, or its Sign *to* before it (ſee p. 81.)

The) An Article, which denotes or fixes the Senſe of one or more Particulars, and ſhews what you mean, (p. 71.)

Chief) is a Quality or Adjective, becauſe it ſhews the Manner or Property of a Thing, (p. 67.)

Ornament) a Name, as before, (p. 57.)

Of) is a Prepoſition, (p. 91.)

One) a Quality as before.

Sex) a Name as before.

And) a Conjunction copulative, becauſe it joins Words or Sentences together, (p. 90.)

Integrity) is a Name as before.

Of) a Prepoſition as before.

The) an Article, and is here ſet before a Quality.

Other) is a Quality, but is here put for a Name, where Sex is underſtood, (p. 67.)

Society) is a Name as before.

Is) a Verb paſſive, (p. 77.) of the third Perſon ſingular from the Verb *am*, and has for its Nominative Word *Society.*

Then) an Adverb of Time (p. 89.)

Upon)

Upon) is a Prepoſition, as before.

A) is an Article, as before.

Wrong) a Quality in its common Poſition, viz. before a Name.

Baſis) is a Name, as before.

And) a Conjunction copulative, as before.

We) is a Relative Name of the leading State, becauſe it comes before the Verb *ſhall be*, (p. 59.)

Shall be) Shall is the helping Verb to *be*, for *be* is here a principal Verb, (p. 78.) and has *we* for its Nominative Word.

Ever after) Taken together, is an Adverb, (p. 89.)

Without) is a Prepoſition, (p. 90.)

Rules) a Name of the Plural Number.

To guide) is an infinitive Verb, and is known by its Sign or Prepoſition *to* before it.

Our) is a Relative or Poſſeſſive Quality, (p. 67.)

Judgment) a Name of the Plural Number.

In) a Prepoſition as before.

What) is a Quality, put for a Name, as before, (p. 67.)

Is) a Verb of the third Perſon ſingular, and comes from *am*, which is called a Verb Subſtantive; it has for its Nominitive Word, the Quality *what*, the Name being underſtood.

Really) an Adverb, (p. 90.)

Becoming) is moſtly a Participle, but here it is a Quality, (p. 76.)

And) is a Conjunction, and here couples like States or Kinds.

Ornamental) a Quality as before.

OF

SYNTAX:

OR,

CONSTRUCTION.

PART IV.

CHAPTER I.

Q. *WHAT is* Syntax?

A. The right joining of Words in a Sentence or Sentences together.

Q. *What is a* Sentence?

A. A *Sentence* comprehends at leaſt a *Name* and a *Verb*; by which ſome Sentiment, or Thought of the Mind, is expreſſed.

Q. *How many Sorts of* Sentences *are there?*

A. Two; *Simple* and *Compound.*

Q. *What is a* Simple Sentence?

A. A *Simple Sentence* is, where there is but one *Verb* and one *Name* the Subject of that *Verb*, either expreſſed or underſtood; as, *Jeſus wept*; *a Lie is abominable.*

Q. *What is a* Compound Sentence?

A. A *Compound Sentence* is, when two or more Sentences are joined together; as, *God created Man,*

and Chriſt redeemed him; therefore let us love our God and our Saviour.

Q. *How many Rules have we for joining Words right together in a* Sentence; *or for* Engliſh Concord?

A. The *Twelve General Rules*, with ſome additional Remarks, which follow, are all that are obſerved by our beſt Writers, or neceſſary in our Language.

GENERAL RULES *for* ENGLISH CONCORD.

RULE I.

A Verb muſt agree with its Nominative Word,* in Number and Perſon; as, *Thou readeſt*; *he readeth*, or *reads*; *we read.*

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* *The Word that anſwers to the Queſtion* Who is? Who does? Who ſuffers? *or* What is? What does? What ſuffers? *is the* Name *to which the* Verb *relates, and is called the* Nominative Word; *as*, I love. Who loves? *I. Here* I *is the* Nominative Word. We read. Who reads? *We. Here* We *is the* Nominative Word. The Book is read. What is read? *The Book. Here* Book *is the* Nominative Word.

The Infinitive Verb, *having an undetermined or unlimited Senſe, or a whole Sentence may be the* Nominative *to the* Verb; *as*, to puniſh the juſt is not good; a Life well ſpent makes old Age pleaſant, *&c.*

The Nominative Word *is moſtly ſet after the* Verb, *when the Sentence begins with an* Adverb of Place; *as*, there are extenſive Orchards in *Kent*; there *or here* are numberleſs Curioſities.

The Maſculine Perſon *anſwers to the* general Name, *which comprehends both* Male *and* Female; *as*, Any Perſon who knows what he ſays, *&c.*

The firſt Perſon ſpeaks of himſelf, as, I *or* we; *the ſecond Perſon is ſpoken to, as*, you *or* ye; *when I ſpeak of myſelf and another, I ſay* we; *when of you and another, I ſay* ye *or* you, *and all other Names, Relatives and Qualities, muſt have their Verbs in the third Perſon, of the ſame Number to which they belong.*

RULE II.

When a Quality is varied according to its Number, it muſt agree with its Name or Subſtantive; as, *this Man*; *theſe Men*; *that Book*; *thoſe Books*.*

RULE III.

The Relative muſt agree with its Antecedent, *i. e.* its foregoing Name or Names, in Number and Gender; as, *this is the Boy who reads ſo well*, he *is a very hopeful Youth*; *this is a charming Girl*, ſhe *is very modeſt*; *I value this Book*, *it contains good Morals*.†

RULE IV.

When a Relative comes before the Verb, it muſt be of the leading State; as, *I love*; *we love*. When it is ſet after the Verb, it muſt be of the following State; as, *My Father loves me*; *the Maſter loves us*.‡

RULE

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* This, *which in the Plural Number makes* theſe, *and* that, *which makes* thoſe, *are all the Qualities that vary with the Number. Sometimes one of theſe is joined to a Name of the Plural Number when ſuch Name has no Singular*; *as*, by this Means, *or* by theſe Means: Other Qualities *by the Addition of* s, *are no longer* Qualities, *or* Qualities of the Plural Number *(as ſome Grammarians would have them)* but Names; *as*, the Sweets of Proſperity; *here* Sweets *is not a Quality, but implies the ſame Senſe*; *as*, the Pleaſures *or* Joys of Proſperity. *Every Word, whatever it may be derived from, muſt be a Name if it conveys a perfect Senſe of itſelf, without the Help of another Word.*

† *We having in Engliſh no Caſes, the* Antecedent *and the* Relative *can only agree in* Gender *and* Number, *and the* Name *and* Quality *in Number only.*

‡ *The leading State is ſet after an Imperative Verb*; *as*, Read you, learn ye; *or in aſking a Queſtion, the leading State muſt follow a Verb*; *as*, Can you go? Lives he there?

When

RULE V.

Two or more Names of the Singular Number, having a Conjunction copulative between them, require a Plural Verb; as, *John and Joſeph are* (not *is*) *good Boys*; *the King and Queen reign* (not *reigns.*)

RULE VI.

Two Relative Names, or a Name and a Relative, require a Verb Plural; as, *thou and he are diligent*; *he and ſhe are abroad*; *John and I have been walking.*

RULE VII.

Names of Number or Multitude may have either a ſingular or a plural Verb, though the Name itſelf be ſingular; as, *the Mob is* (or *are*) *unruly*; *the Parliament is* (or *are*) *ſitting*; *Part of the Army was* (or *were*) *ſlain.*

RULE VIII.

The Verb Subſtantive, *i. e. am*, with its paſt Time *was*, has the leading State of the Relative Name both before and after it; as, *Thou art he*; *who am I*; *theſe are they.*

RULE IX.

A Prepoſition has the following State of a Relative after it; as, *She abides with us*; *they came to me.**

RULE

When a Relative belongs to ſeveral Verbs, it needs only to be expreſſed with the firſt; *as*, He came, ſaw, fought, and conquered.

When an Adverb, or any Expreſſion, ſignifying the Time, Place, Manner, or Cauſe of a Thing, comes before the Verb, the leading State of a Relative is ſometimes ſet before, and ſometimes after it; *as*, This ſaid I, *or* this I ſaid; then came we, *or* then we came; ſo do I, *or* ſo I do; for that work we, *or* for that we work.

* *Sometimes the leading State of a Relative is ſet after the Prepoſition*; *but then a Verb is underſtood*; *as* they

RULE X.

When two Names come together, the former is by the Addition of *'s* changed into the *Genitive Caſe*; as, *Man's Life*, for *the Life of Man: Children's Folly*, for *the Folly of Children.*——When three or more Names are connected by the Articles *and*, *or*, and *nor*, the *Genitive Caſe* is formed only from the laſt, though all the *Poſſeſſives* are underſtood; as, *This is Abraham, Iſaac, and Jacob's Invention; it is either Margaret, or Mary's Contrivance; that is neither John, nor Joſeph's Performance.*——Alſo when ſeveral Names are taken together, as a *Poſſeſſor* withour a Conjunction; as, *The Lord Mayor of London's Authority.**

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they came before we, i. e. *before we came. Here* before *is turned into an Adverb, and* we *belongs to the Verb, but when the Verb is not underſtood, we ſay,* they came before us.

* *Sometimes a* Poſſeſſive *is formed before a Participle with other Words conveying the Idea of a Name; as,* the King's going to Hanover produced good Effects, *&c. Though this* 's *be deemed by ſome ſevere* Critics *and* Linguiſts *an Impropriety, alledging that* of *is the only true Sign of the* Genitive Caſe *in Engliſh: Yet as every Language has ſome Peculiarities of its own; as* Grammar *is to be adapted to* Language; *as through* Cuſtom *we have* enfranchiſed *this* 's *to make a* Genitive Caſe *by an eaſy* Pronunciation; *as it would be next to an* Impoſſibility *to get clear of it, by varying the Expreſſions where it occurs; and as it anſwers to the* Genitive Caſe *in all* other Languages, *we may certainly without* Injuſtice term it ſo in Engliſh. *But though an* Apoſtrophe *be allowed and tolerated in this* Situation, *it cannot be uſed in any* other *in* Proſe Writings, *with Propriety; as it ſerves every where elſe for a* Contraction, *or an* Abbreviation, *which being very* deſtructive *to Language, and always*

RULE XI.

Conjunctions, alſo the Adverb *than*, which always follow Qualities of the *Comparative* Degree, connect like *States*; as, *ſhe reviles you, and them, and me. He is two Inches taller than I*, i. e. *than I am.*

RULE XII.

A comparative Adverb muſt not be ſet before a Quality compared by *er* or *eſt*; as, *wiſer, wiſeſt*, and not *more wiſer*, or *moſt wiſeſt.*

ADDITIONAL REMARKS.

1. SUCH Names as want the ſingular Number are moſtly joined to a Verb ſingular; as, *The News is barren. Your Wages is ſmall. The Compaſſes is broken. The Wages of Sin is Death.*

2. When two or more Names of *different* Number are in a Sentence, with a *Disjunctive Conjunction* between or among them, and equally related to a *common* Verb; the *Verb* agrees beſt with the *neareſt*; as,

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ways unneceſſary, ought carefully to be avoided. Though Abbreviations *by the Uſe of the* Apoſtrophe *cannot be omitted in* Poetry: *Yet they ſhould be as ſeldom uſed as poſſible; it being obſervable that our Poets themſelves might add much* Harmony *to their* Numbers *by uſing their* Abbreviating Licence *leſs frequently.—Note farther, the* Apoſtrophe *is ſometimes uſed to denote the* Plural Number *without the leaſt Pretence for it*; Quarto's, Folio's, *for* Quartos, Folios, *&c. Alſo the* 's *is often written ſuperfluouſly before Participles in* ing; *as,* the Parſon's being the richeſt Perſon in the Pariſh, gained him double Reſpect, *&c.* The Doctrine of a future State's being univerſally taught, produces much good, *&c. Inſtead of,* the Parſon being the richeſt Perſon in the Pariſh; the Doctrine of a future State being univerſally taught, *&c. —To explain the Nature, Circumſtance,* &c. *of the* Nominative Word *by the Participle in* ing, *is accounted both an* expreſſive *and* elegant *Way of Writing.*

as, *the General*, or *the Officers have ordered Supper*; *the Caſh*, *the Bills*, or, *the Books are in the Deſk*; *neither the Bills*, *nor the Books*, *nor the Caſh is in the Deſk.*

3. When two *principal Verbs* come together, the latter is expreſſed in an unlimited Senſe, with the Prepoſition *to* before it; as, *he loved to learn*; *I chuſe to dance*, &c. and anſwers to the Infinitive Mood of the *Latins*.—A Verb of this Kind may alſo follow a Name or Quality; as, *a Time to ſing*; *a Book delightful to read*: Its Sign is often underſtood in an imperative Sentence, *&c.* as, *Bid* Robert *and his Company* (to) *tarry*. *You will find him* (to be) *honeſt*, &c.

4. In Poetry, the following State of a Relative may come between the helping Verb and its Principal; as, *I ſhall them teach*: for, *I ſhall teach them.*

5. The Articles *a* and *an* muſt never be ſet before Names of the Plural Number, but *the* before either Singular or Plural; as, *a Man*, *an Ox*, *the Man*, or *the Men.*

6. The Relative *who* is only to be uſed when we ſpeak to or of Perſons; *what*, either when we ſpeak of Perſons or Things; and *which* only when we ſpeak of Things, as before obſerved: Notwithſtanding in ſeveral of our Church Prayers, *&c. which* is improperly put for *who*; as, in the Lord's Prayer, we ſay, *Our Father*, *which art in Heaven*: Inſtead of, *Our Father*, *who art in Heaven.* Again, *Spare thou them*, *O God*, *which confeſs their Faults*: Ought to be, *who confeſs their Faults.*

7. *Whom*, the *following State* of *who*, as it cannot directly follow a Verb except the Infinitive, is elegantly uſed only after a Prepoſition; as, *to whom*, *for whom*, &c. For if Cuſtom only could preſcribe a Rule, and render an Expreſſion elegant, it would be better to accuſtom an *Engliſh* Scholar to ſay, *The Man who I ſaw Yeſterday*, *I take to be your Friend*,

*who you have ſo long expected.** Rather than, *The Man whom I ſaw Yeſterday, I take to be your Friend, whom you have ſo long expected.*

8. *Whoſe* being the *Poſſeſſive* or *Genitive Caſe* of *who*, ſhould not be uſed but when it relates to Perſons; as, *this Violin, whoſe Goodneſs I know*, is an improper Sentence, and ought to be expreſſed thus, *this is a Violin of which I know the Goodneſs*, &c.

9. *Of* ſhould not be uſed after *Participles* in *ing*.—For Example, it would be wrong to ſay, *theſe Lines are not deſerving of a Place in this Book.*

10. A *Preposition* is often underſtood after a *Verb*, as, *he was baniſhed* (from) *England:* And it is generally underſtood when the Verb has both a *Relative*

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* *This Remark will be objected to by all who have acquired their Knowledge of the* Engliſh *from the Conſtruction of the* Latin, *becauſe it runs counter to a Rule, viz.* "*When there cometh a Nominative Caſe between a Relative and the Verb, the Relative ſhall be ſuch a Caſe as the Verb will have after it*, i. e. *an* Accuſative, &c." *But how ſhall we find an* Accuſative Caſe *in the Language? Such* Contenders for the preſent Cuſtom *might as well ſay, the* Engliſh *Language ſhould be rendered conformable to all the* Idioms *peculiar to the* Latin, *as to* this one; *and ſo oblige us to throw away our* expreſſive *Prepoſitions, and introduce in their Places, a Set of Caſes, with their* various Endings; *ſo that a* Name, Quality, *or* Relative, &c. *after a* Verb, *muſt end* one *Way, and a* Name, Relative, &c. *before a* Verb, *muſt end* another: *Whereas* Qualities *never admit of different Endings*; Names *only of* 's *to make their* Genitive Caſe, *and their* Plurals; *and* Relatives *of their* leading *or* following *State, as they come before or after a* Verb, *or a* Prepoſition. *However they who have a Mind to perſiſt in it, may ſtill retain their* own *Way*; *yet I can ſay, from Experience, in Vindication of* mine, *that it is very difficult, if not impoſſible, to make a* mere *Engliſh Scholar underſtand what is meant by* whom *in that Poſition, or when to uſe it without introducing a* Train *of* Caſes, *after the Manner of the* Latins.

and a *Name*, or two Names following it; as, *I have bought* (for) *my Siſter a new Bible.*

11. When a *Quality* has not a Name expreſſed with it, one is always underſtood; as, *turn to the Right* (Hand) *of St Paul's Church.*

12. A *Prepoſition* before a *Quality*, without a Name, is moſtly uſed for an *Adverb*; as, *in particular, in earneſt, of late:* Alſo before an *Appellative* or *common Name*; as, *Man by Man, in Jeſt, on Purpoſe, under Colour, by Halves*, &c.

13. Several Qualities joined to a Name without a Conjunction intervening, may be accounted a compound Quality; as, *an honeſt, clever, ſenſible young Man*: And, when a Conjunction comes before the laſt, the Name ſhould only be expreſſed before the firſt Quality, or after the laſt; as, *a Wife kind, diſcreet, chaſte, and amiable*; or *a kind, diſcrete, chaſte, and amiable Wife.*

14. A Negative in *Engliſh* cannot be expreſſed by two Negatives; as, *it was not good for nothing*; *I cannot eat none*, &c. Such Expreſſions are Soleciſms, which inſtead of Negatives make Affirmatives, and ſignify as much, as, *It was good for nothing*; *I can eat ſome.*

15. The Participle in *ing*, ſupplying frequently the Place of the Infinitive Verb, *&c.* affords us many beautiful Variations in our Language; and may be uſed in ſeveral Poſitions, *viz.* 1. Directly after *ſimple* Verbs; as, *I like working*; i. e. *to work.* 2. After thoſe Verbs which include the *Prepoſitions for, in, of*, or *to*, along with them for an Ending; as, *Lambs fit for killing*, i. e. *to be killed*; *he delights in walking*, i. e. *to walk*; *you are proud of ſerving them*, i. e. *to ſerve them*; *uſed to riding*, i. e. *to ride.* 3. After the Article *the*; *the Reading of that Book is very inſtructive*, i. e. *that Book is very inſtructive to read.* 4.

After a *Preposition*; as, *tired with Dancing*, i. e. with the *Exercise*, &c. In the two Situations last mentioned, *it* always supplies the Place of *a Name.*

16. All Participles, except that in *ing*, are always to be used in the *past* Time, after the *helping Verbs have* or *had*; as, *I have seen, I have drunk*, &c. Also with *am* or *be* to make *Passive* Verbs; as, *I am forsaken*; *it was given*; *the Lottery was drawn*, &c. The *past* Time joined to any of those *Helping* Verbs is manifestly improper; for we do not say, *I have saw*; *I have drank*; *it was gave*; *the Lottery was drew*, &c.

17. The *leading* Adverbs, *whether*, *either*, require *or* to follow each of them in a Sentence; also *neither* requires *nor*, and relates separately to *two* Persons *or* Things only; as, *whether you*, or *I go*; *either you*, or *I must go*; *neither you*, nor *he will go.* When more Persons, *&c.* follow, the *Conjunction* is repeated, or at least understood, after each; as, *neither the Paper*, nor *the Pens*, nor *the Ink is here.*

18. The following *Phrases* or Expressions, being authorized by Custom, and not reducible to Rule, may be called *Anglicisms*, viz. *a few Days*; *many a Time*; *methinks*; *every ten Years*; *while the Book was a printing*; *whilst the Stream was a running*, &c.

19. In Prose Writings we very often find *wandring*, for *wandering*; *shortning*, for *shortening*; *lengthning*, for *lengthening*; *cou'd*, for *could*; *don't*, for *do not*; *mayn't*, for *may not*, &c. All which, with *others* of the like Stamp, may be called *Barbarisms*, and ought carefully to be avoided.

20. When two Clauses of a Sentence refer equally to what follows, they must be both properly connected to it; as, *Never was a Man so troubled, or suffered half the Uneasiness, as I have done this Evening.*—— Should be, *so troubled as I have been*, or suffered *half the Uneasiness I have done this Evening.*

CHAP. II.

Of the ORDER *of the* ENGLISH LANGUAGE, *and of* TRANSPOSITION.

Q. WHAT RULES *have you for the* ORDER *or proper placing of Words in a Sentence?*

A. The general Order of the *Engliſh* Language is as follows, viz. *Qualities* are generally ſet before the Names they belong to; as, *wiſe Men, good Horſes.* An *Article* always comes before the Name it belongs to; as, *a Book:* But if the Name has a Quality belonging to it, then the Article is ſet before the Quality; as, *a large Book.* The Verb generally follows the Name; as, *Miniſters preach.* The *Particles* are made Uſe of when we would expreſs the *Inſtrument wherewith*, or *Manner* how a Thing is done, and are uſed in almoſt all Places and Poſitions; as in this Example, *viz. The Beams* of *the Sun* with *incredible Speed, paſs* from *Heaven* through *the Air* to *the Earth, endowed* with *Heat* and *Light*, by (with *or* through) *which they comfort us*, and *quicken the Plants which God has provided* for *our Uſe* and *his Glory.* Yet, to inſtance all the Variations the Order of our Language admits of, would be endleſs.

Q. *Have you any Thing further to obſerve with reſpect to the* Words *in, or* Beauty *of a* Sentence?

A. The particular Words of a Sentence ought generally to be as different from one another, both in Senſe and Sound, as a due Preſervation of the Subject and Harmony of the whole will permit; and placed in the Manner moſt grateful to the Ear, provided the Senſe be no Way hurt by it. Agreeable to this, our beſt Writers, for *Eaſe* and *Elegancy*, obſerve that the Beauty of a Sentence conſiſts chiefly in the Smoothneſs of the Words in general, and in the Choice of *Qualities* ſuitable to the Subject in Hand:

Like-

Likewiſe that the reſt of the Words fall in their *natural Order*, (as above) according to their Agreements, Diſagreements, Relations, and Dependencies one on another; as, in this Example, *Contentment conſiſts in ſuiting our Deſires to Things, and not Things to our Deſires; in being thankful for what we have, and not uneaſy for what we have not: And he who once attains this Virtue to Perfection, not only enjoys the compleateſt Pleaſures in this Life, but takes the moſt certain Courſe to ſecure to himſelf the Joys of the next.*

All Repetitions of the ſame Word (or even Words which expreſs the ſame Thing) are carefully to be avoided: Except,

1. When the Senſe would be otherwiſe obſcure, as it muſt be by not repeating the *from* in the following Sentence: *It proceeds not* from *Stupidity, or a ſlothful Neglect, but* from *a generous Liberty of Soul.*

2. When it is to excite the Attention; as, Every *Action, nay,* every *Intention,* every *Deſign of Men is known to the Almighty: He ſees not only* what *they do, but* what *they aim at.*

Of TRANSPOSITION.

Q. *What is* Tranſpoſition?

A. Tranſpoſition is the placing of Words in a Sentence, or Sentences, out of their natural Order, to render their Sounds more harmonious and agreeable to the Ear; as,

1. The *Name* or *Subſtantive,* is often put out of its Place, eſpecially when *there* or *it* is ſet before the *Verb*; as, *there was a Man,* i. e. *a Man was*; *it is the Cuſtom,* i. e. *the Cuſtom is.*

2. The *Prepoſition* is frequently tranſpoſed; as, *who do you dine* with? for, with *whom do you dine? What Place do you come* from? for, from *what Place do you come?*

Q. *May*

Q. *May Words in a Sentence be placed in what Order we pleaſe?*

A. No; we muſt in *Engliſh*, as well as in all other *Languages*, follow the Uſe of the beſt Speakers and Writers.

The cleareſt and beſt Writers in *Proſe* have the feweſt *Tranſpoſitions* in their Diſcourſes; and, in *Poetry*, they are never uſed, but when the Nature and Harmony of the Verſe require it; as,

Of Man's firſt Diſobedience, and the Fruit
Of that forbidden Tree, whoſe mortal Taſte
Brought Death into the World, and all our Woe,
With Loſs of Eden, *till one greater Man*
Reſtore us, and regain the bliſsful Seat,
Sing heavenly Muſe, &c. MILTON.

The Order is thus: Heavenly Muſe, ſing of Man's firſt Diſobedience, &c.

CHAP. III.

Of GRAMMATICAL FIGURES.

GRammatical *Figures* in general are *four*, viz. 1. An *Ellipſis*, (Defect) which implies a Deficiency. 2. A *Pleonaſm* (Luxuriancy) implies ſomething more than needful. 3. An *Enallage*, (Exchange) is one Thing put for another. 4. A *Soleciſm*, (Impropriety) is a faulty Speech or Sentence.

Q. *What is an* Ellipſis?

A. An *Ellipſis* is either of a Letter, or a Word: the former denotes the Want of one or more Letters in a Word; the latter, the Want of one or more Words in a Sentence.

Q. *Can you give any Example of an* Ellipſis *of a Letter?*

A. An *Ellipſis* of a Letter is threefold: 1. A taking away, when the Defect is in the Beginning of

of a Word, as, *to quit*, for *acquit*; *to ſpy*, for *eſpy*: *mend*, for *amend*. 2. A Contraction, when the Defect is in the Middle; as, *ſaith*, for *ſayeth*; *ſhortning*, for *ſhortening*; *Hindrance*, for *Hinderance*. 3. A cutting away when the Defect is in the End; as, *tho'*, for *though*; *thro'* for *through*.

Q. *Give ſome Examples of an* Ellipſis *of a Word?*

A. The *Ellipſis* of a Word occurs in ſuch Expreſſions as theſe, *viz. I live at the Lion*, for *I live at* the Sign of *the Lion*; *a Word to the Wiſe*, for a *Word* ſpoken *to the Wiſe*; *when you come to St* Paul's (Church) *then turn to the Left* (Hand): Or when a Word has been mentioned juſt before, and may eaſily be kept in Mind; therefore, in a relative Sentence, the Antecedent is ſeldom repeated; as, *I bought the Books, which* (Books) *I read*; or as pointing to a Man, you need not ſay, *Who is that* Man, but *who is that?* or, *Drink you Red* (Wine) *or White?* Sometimes a whole Sentence is left out; as, *It is our Duty to pay Reſpect and Deference to all thoſe that are virtuous*; *ſo*, (it is our Duty to pay Reſpect and Deference) *to all thoſe who bear any Office in the State.*

In ſhort, whenever one or more Words are left out, that Expreſſion is ſaid to be elliptical.

Q. *What is a* Pleonaſm?

A. Pleonaſm is alſo either of a Letter, or of a Word: The former denotes the Luxuriancy of one or more Letters in a Word; the latter the Luxuriancy of one or more Words in a Sentence.

Q. *Can you give any Example of the* Pleonaſm of a *Letter?*

A. Sometimes the Luxuriancy is at the Beginning; as, *aright*, for *right*; *ariſe*, for *riſe*, &c. Sometimes it is in the Middle; as, *whatſoever*, for *whatever*; *thorough*, for *through*, &c. Sometimes it is in the End;

End; as, *to ſharpen*, for *to ſharp*; *to awaken*, for *awake*.

Q. *Can you give the* Pleonaſm *of a Word?*

A. The *Pleonaſm* of a Word occurs in ſuch Sentences as theſe; *I ſaw it with my Eyes*, for *I ſaw it*; *as yet*, for *yet*, &c. And it is called a luxuriant Connection, when the needleſs Word is a Conjunction; as, *Ann and Mary, and Sarah and Jane*, for *Ann, Mary, Sarah, and Jane*.

Q. *What is an* Enallage?

A. An *Enallage* is in the like Manner either of a Letter or a Word: The former denotes the Change of one or more Letters in a Word; the latter the Change of one or more Words in a Sentence.

Q. *Can you give an Example of the* Enallage *of a Letter?*

A. When one Vowel is uſed for another; as, *further*, for *farther*; *to ſow*, for *to ſew*; *ſware*, for *ſwore*; *ſpake*, for *ſpoke*; *imploy*, for *employ*; *inquire*, for *enquire*, &c. Or when a Letter is made to change its Place; as, *Theater*, for *Theatre*.

Q. *Can you give any Example of the* Enallage *of a Word?*

A. The *Enallage* of a Word is when a collective Name ſingular has a Verb, Perſon, or Relative Plural; as, *A Score are too many*; *the Company* (they) *have it among them.* 2. When ſeveral ſingular Names are comprehended in a Relative Plural; as, *The Boy and the Girl*, they *are diverting themſelves*, &c. 3. When ſeveral Names relate to a common Verb; as, *The Book or the Deſk is come*; &c. 4. When a Prepoſition is ſet after its Name; as, *We went homewards*, for *we went towards home*; *the Women who we were talking of*, for *the Women of whom we were talking.* 5. When a Verb or Prepoſition implies either of two Names; as, *Mix the Wine*

Wine with Water, or *mix the Water with Wine*: With ſeveral other Variations of the like Kind.

Q. *What do you call a* Soleciſm?

A. A *Soleciſm* is a prepoſterous Way of ſpeaking or writing, and generally implies, or literally ſignifies, a Contradiction or Blunder; as, *ſhut the Door and come in*, for *come in and ſhut the Door*. *The Houſe is full of People before any Body comes in*. *He drank it all up, and gave away the reſt*. *I cut the Loaf into three Halves*. *My Maſter, his Son, and I, were alone in the Garden*. *I cannot drink none*.

Q. *Are there no more* Grammatical Figures?

A. The two following, as *Conceits* or *Witticiſms*, may be claſſed with them, though they cannot properly be called either *Grammatical* or *Rhetorical Figures*, viz.

1. A SIMPLE CONCEIT is a *Witticiſm* formed upon a Repetition of a Word or Words derived from one another; or from ſuch as have a Reſemblance in Sound; as, *'Tis true as Truth itſelf*. *To bite the Biter*. *He was hampered in Hampſhire*. *Though ſhe is not fair, ſhe is rare*. *Bread is now Bread indeed*. (i. e.) ſcarce. To which may be added Puns, Catches, Bulls, &c. As, a Jockey being aſked the Age of a Horſe, clapped his Hand upon the Back of the Beaſt and affirmed *he was under five, meaning his four Fingers and Thumb*. *He remembered all that he did not forget*.

2. A COMPLEX CONCEIT is a Witticiſm, or Species of Wit, the true Senſe or Meaning of which is not eaſily diſcovered, ſuch as an *Ænigma*, or *Riddle*, a *Paradox*, or *Rebus*; as, a Perſon being aſked his Name, anſwered *Twenty Shillings*; meaning MARK (i. e. 13*s.* 4*d.*) NOBLE (6*s.* 8*d.*) which together make *Twenty Shillings*. Or, if one ſhould ſay of Yeſterday,

I was To-morrow, but am not To-day,
Yet ſhall be one Day hence, my Name diſplay.

CHAP. V.

EXERCISES; *or* EXAMPLES *of* BAD ENGLISH, *under all the Rules of* SYNTAX.

EXAMPLES *under* RULE I.

A Verb *muſt agree with its* Nominative Word in *Number and Perſon.*

The PRESENT TIME, *with* helping Verbs.

* I do ſtudy, while thou does play.—*James* doſt cough.—We do ſneeze.—Ye doth keep Silence.—They do weep.

I am leaping.—Thou is laughing.—*John* is crying.—We is coming.—You is going.—The Servants is tarrying.

The PAST TIME *with* helping Verbs.

I have fought.—Thou haſt babbled.—Has the Crow ever been white? We have adviſed well.—Ye has exerciſed.—They have loitered.

I hadſt laid long.—Thou had ſounded.—A School-Boy had learned well.—We hadſt repeated.—Ye had toiled.—The Waves had foamed.

I was beaten.—Thou waſt flattered.—*John* was derided.—We was playing.—Ye was dancing.—The Servants was walking.

The FUTURE TIME.

I will go To-morrow.—Thou will aſk twice.—The Army will winter there.—We will engage.—Ye will mourn.—Diligent Boys will learn.

I ſhall never be tamed.—Thou ſhall not commit Adultery.—*John* ſhalt be adviſed.—We ſhall be led.—Ye ſhalt be ſet down.—Fools will trifle.

PRINCIPAL VERBS *in all the Times.*

A crooked Horn ſound.—Peeviſh Infants cries.—

* *Some of theſe Examples are ſet right, leſt the Learner, expecting them always wrong, ſhould alter them by Gueſs.*

Plumbs is eaten.—Rivers overflows.—Many forrowful Days has been ſeen.—Evil Communications corrupts good Manners.—We hear that ſeveral Regiments is ordered to *Flanders*.—Tranſports will be taken up at Leith.

EXAMPLES *under* RULE II.

WHEN *the* Quality *or* Adjective *is varied according to its* Number, *it muſt agree with its* Name *or* Subſtantive.

This Men are exceeding wiſe.—Theſe Man loves Liquor.—Thoſe Maſter is indulgent.—That Boys love Play.

EXAMPLES *under* RULE III.

THE *Relative* muſt agree with its *Antecedent*, i. e. its foregoing *Name* or *Names*, in *Gender* and *Number*.

Your Father is very healthful, though ſhe be turned of Sixty.——Thy Siſter keeps good Company and is well reſpected, he behaves genteely.——My Book is cleaner than thine, though ſhe be older.——My Friend and I were at Church, Yeſterday, where ye heard a good Sermon.——Thou and he are very ingenious and deſerve Commendations, we ſurely ſtudy hard.——My Father and Mother are in the Country, where you propoſe to ſpend the Summer.——Art and Study mend Nature's Defects, ye exerciſe our Faculties.

EXAMPLES *under* RULE IV.

WHEN *a* Relative *comes before the* Verb, it *muſt be of the* leading State: *When it is ſet after the* Verb, *it muſt be of the* following State.

My Father loves I.—Them Fellows always ſtand by one another.—Who learned thou to dance?

EXAMPLES *under* RULE V.

TWO *or more* Names *of the* Singular Number, *having a* Conjunction Copulative *between them*, *require a* Plural Verb.

George

George and *Daniel* has been fighting.—Honour and Renown attend virtuous Actions.—Conſtancy and Temperance in our Actions makes Virtue ſtrong.—Reputation and Honour delights the Minds of many.

EXAMPLES *under* RULE VI.

TWO Relatives, *or a* Name *and a* Relative *require a Verb Plural.*

My Brother and I was at Church Yeſterday.—*John* and thou is very abuſive.—She and he are going abroad.—Thou and I is to pay a Viſit.

EXAMPLES *under* RULE VII.

NAMES *of* Number *or* Multitude *may have either a* Singular *or a* Plural Verb, *though the* Name *itſelf be* Singular.

Lord! What a great Flock of Geeſe is there.—Where is they feed?—The Parliament is ſitting.—Common People judge by Report.

EXAMPLES *under* RULE VIII.

THE *Verb Subſtantive*, i. e. am *with its paſt Time* was, *has the* leading State *of a* Relative *both before and after it.*

Thou art him.—Thou art them.—Who art thou? I am him.—This is her.—Ye are them.

EXAMPLES *under* RULE IX.

A Prepoſition *has the* following State *of a* Relative *after it.*

John is below I.—She abides with thou.—Here is a Letter for you.—They came to me.—To who will you give this? To thou.

EXAMPLES *under* RULE X.

WHEN *two* Names *come together, the former is, by the Addition of* 's, *turned into the* Genitive Caſe.

Borrow your Brother Book for me.—The Nation Peace is diſturbed.—The Lord Name be praiſed.—The Father Prodigality will be the Son's Shame and Beggary.—Death is all Men Fate.

EXAMPLES *under* RULE XI.

CONjunctions, *and the* Adverb than, *connect like* States.

John and thee are better Scholars than me.—You converſe with them more than I.—She is more genteel than thee.—It behoves her and thou to enquire into the Truth of that Matter.

EXAMPLES *under* RULE XII.

A Comparative Adverb *muſt not be ſet before a* Quality compared *by* er, *or* eſt.

Sarah is more fairer than *Ann*.—Thou art the moſt wiſeſt Boy I ever ſaw.—Death is the moſt ſhockingeſt Thing.

CHAP. VI.

PROMISCUOUS EXERCISES.

PRAXIS I.

THE Miniſters preaches; but Sinners hear not.

Thou and me is both accuſed of the ſame Fault.

Frugality and Induſtry is the two Hands of Fortune.

The Heavens declare the Glory of God; and the Firmament ſhew his Handywork.

The Men drink heartily, and eats ſparingly.

He is mindful of his Maſter Commands.

A Man's Manners commonly ſhapes his Fortune.

O Lord, thou is our Father, thou haſt made Summer and Winter.

By him was all Things created, that is in Heaven, and that is on Earth.

Learning and Knowledge is ornaments in Youth.

Them that oppreſſeth the Poor to increaſe their Riches, and them that give to the Rich ſhall ſurely come to want.

Why ſtandeth thou ſo far off, and hideth thy Face in the needful Time of Trouble?

Prudent Men foreſees Evil; but the Simple paſs on and is puniſhed.

PRAXIS II.

CICERO was the moſt eloquenteſt of all Orators.

The beſt and moſt wiſeſt of Men do ſometimes err.

Thou commonly truants much, and is very idle, which is moſt pernicious Things.

I hate thy Manners, which does not reverence Superiors.

God abhorreth thy Hypocriſy, who hears Sermons but does not regard them.

Thou and thy Brother ſhalt viſit our Country-houſe.

A Conſcience free from Guilt laugh at falſe Accuſers; but Fear is common to guilty Perſons.

Glory ſurvive good Men after Death: Death takes not his Crown away.

The moſt ready Way to arrive at Glory, is to be what we deſires to be accounted.

There dwells rational Piety, modeſt Hope, and chearful Reſignation.

The moſt ſtrongeſt Things is in Danger, even from the moſt weakeſt.

I take it to be a principal Rule in Life, not to be too much addicted to any one Thing.

How many unjuſt and wrong Things is authorized by Cuſtom.

PRAXIS III.

THOSE which chuſe a private Life and Retirement, though they may exert every generous ſocial Virtue, as far as their Influence reach, makes not the moſt eminenteſt Figure in Hiſtory.

Them that diſagree with their Neighbours, procure to themſelves much Hatred; but Men of meek Spirits hearken to good Advice, and had rather ſuffer Wrong than contend with any one.

To be careleſs of what others ſay of us, is a fatal Error. The Fear of Infamy are the Shield of Virtue,

who ſhould never be laid down. To be negligent of our Character, make us negligent of our Conduct. It is not enough that we is virtuous, we ſhould be careful alſo to appear ſo, and publickly diſcourage Vice in others, as well as refrain from the Practice of it ourſelves.

PRAXIS IV.

MEN who is ſo forward to Vice is expoſed to the Devil Temptations; which Enemy of Mankind have long been accuſtomed to Miſchief, and rejoice to find a Mind inclined to Impiety.

There are no Charm in the Female Sex that canſt ſupply the Place of Virtue. Without Innocency, Beauty is unlovely, and Quality contemptible. Good Breeding degenerate into Wantonneſs, and Wit into Impudence.

I take it to be an Inſtance of a noble Mind, to bear great Qualities, without diſcovering in a Man Behaviour that he is conſcious of being ſuperior to the reſt of the World.

Men of profligate Lives, and ſuch as find themſelves incapable of riſing to any Diſtinction among their Fellow-Creatures, is for pulling down all Appearances of Merit which ſeems to upbraid them; and Satyreſts deſcribes nothing but Deformity.

By a generous Sympathy in Nature, we feel ourſelves diſpoſed to mourn, when any of our Fellow-Creatures is afflicted: but injured Innocency is an Object that carries in it ſomething inexpreſſibly moving; it ſoftens the moſt manlieſt Heart with the tendereſt Senſations of Love and Compaſſion, till at Length it confeſſes its Humanity, and flow out into Tears.

PRAXIS V.

THere is no Body of ſo weak Invention, which cannot aggravate or make ſome little Stories

to

to vilify his Enemy; and there is few but has good Inclinations to hear them.

A ſolid and ſubſtantial greatneſs of Soul looks down with a generous Neglect on the Cenſures and Applauſes of the Multitude, and place a Man beyond the little Noiſe and Strife of Tongues.

Why does we ſee the generous Man forgives his Enemies, the liberal Man does Acts of Juſtice to the Poor, the ſtout Man fight, the wiſe Man adviſes? but to acquire the Reputation of ſuch or ſuch a meritorious Action. Next to being in Reality virtuous, there is nothing ſo much to be praiſed as the Reputation of being ſo.

Moſt Men is governed by Cuſtom or Authority, not one in Ten Thouſand think for himſelf; and them few, which have courage enough to reject the Force of either, dares not act up to their Freedom, for fear of incurring the Cenſure of Singularity.

The Uſe we make of Life alone render it good or bad. If a Man live up to the Rules of Virtue, his Life cannot be too long; if on the contrary he follow irregular Courſes, it cannot be too ſhort.

There is nothing ſo delightful, ſays *Plato*, as the hearing, or the ſpeaking of Truth; for which Reaſon, there is no Converſation ſo agreeable as that of the Man of Integrity, which hear without any Intention to deceive, and ſpeak without any Intention to betray.

PRAXIS VI.

THere is nothing that more betray a baſe and ungenerous Spirit than the giving of ſecret Stabs to a Man's Reputation.

The greateſt Souls has ſometimes ſuffered theirſelves to be tranſported with the Delight they takes in the Enjoyment of Riches, The Name of Wealth, ſays a Philoſopher, attract more Reverence than Wiſdom, Sweetneſs of Diſpoſition, or even Virtue itſelf.

Edu-

Education is to the Mind what Cleanlineſs are to the Body; the Beauties of the one, as well as the other, is baniſhed, if not totally loſt, by Neglect. And as the moſt richeſt Diamond cannot ſhoot forth its Luſtre without the ſkilful Hand of the Poliſher; ſo will the latent Virtues of the nobleſt Mind be buried in Obſcurity, if not called forth by Precept and the Rules of good Breeding.

The Prerogatives of good Men appears plainly in this, that Men bears more Honour to the Sepulchres of the virtuous, than to the boaſted Palaces of the wicked.

PRAXIS VII.

REvenge ſtops at nothing that is violent and wicked; the Hiſtories of all Ages is full of the tragical Outrages that has been committed by this diabolical Paſſion.

A paſſionate Temper renders a Man unfit for Buſineſs, deprives him of his Reaſon, rob him of all that are great and noble in his Nature; it makes him unfit for Converſation, deſtroys Friendſhip, changes Juſtice into Cruelty and turn all Order into Confuſion.

Avarice and Ambition is the two Element that enters into the Compoſition of all Crimes. Ambition is boundleſs; and Avarice inſatiable.

Some People is all Quality; you would think they were made up of nothing but Title and Genealogy; the Stamp of Dignity deface in them the very Character of Humanity, and tranſport them to ſuch a Degree of Haughtineſs, that they reckon it beneath them to exerciſe either good Nature or good Manners.

That Anger is not warrantable that have ſeen two Suns.

PRAXIS VIII.

IN all Things Miſtakes is excuſable; and an Error that proceeds from any good Principle, leave no Room for Reſentment.

Co-

Covetous Men needs Money leaſt, yet moſt affects it, and Prodigals, which needs it moſt, leaſt regards it.

Conſcience and Covetouſneſs is never to be reconciled; like Fire and Water, they always deſtroys each other, according to the Predominancy of either.

Worldly Glory ends with the World, and for what concerns us, the World ends with our Lives. What has we to be proud of? Is not all Things periſhable? The Time of flouriſhing Pride is ſoon over, and our little Greatneſſes is loſt in Eternity.

There is ſeldom any Thing uttered in Malice, which turns not to the Hurt of the Speaker: Ill Reports does Harm to he that ſpeaks them, and to thoſe they are made of, as well as to they who made them.

PRAXIS IX.

HOW vain is ſuch which is deſirous of Life, yet would avoid old Age, as if it were a Reproach to look old. Tell a Woman of her Age, and perhaps you make her as deeply bluſh as if ye accuſed her of Incontinency.

Endeavour to make Peace amongſt thy Neighbours; it is a worthy and reputable Action, and will bring greater and juſter Commendations to thou, and more Benefit to thoſe with who thou converſes, than Wit or Learning, or any of thoſe ſo much admired Accompliſhments. Account it no Diſgrace to be cenſured of thoſe Men whoſe Favours would be no Credit to thou; thyſelf only knows what thou art; other only gueſs at thee; rely not, therefore, on their Opinions, but ſtick to thine Conſcience.

As a Bee in a Bottle labour for his Enlargement, to little Purpoſe; ſo the Mind of Man, intent on Things vain or contrary to its Nature, is full of Diſquietude, and never gain his End. A Diſpoſition

calm

calm and ſerene, founded on Virtue and Knowledge; an induſtrious Behaviour to diſcharge the Duties of our reſpective Stations, and a firm Reliance on Providence for our Support under all Difficulties, will make us more happy than the Poſſeſſion of the *Indies*.

Contentment is a conſtant Store,
Deſire what's fit, and nothing more.

PRAXIS X.

BRimful the pretty Eyes appears,
And burſts at laſt a Flood of Tears.

A Moment Traveller fix thine Eye,
Nor paſs ſo fam'd a Marble by.
The Mirth of Rome, *of* Nile *the Wit,*
The Pride, the Pleaſure of the Pit,
The Joy, the Grief, of human Eyes,
Lies bury'd here, where Paris *lie.*

What profit us, that us from Heav'n derives,
A Soul immortal, and with Looks erect
Survey the Stars, if, like the brutal Kind,
We follow where our Paſſions leads the Way.

A gen'rous Friendſhip no cold Medium know;
Burns with one Love, with one Reſentment glow:
One ſhould our Int'reſts and our Paſſions be;
My Friend muſt hate the Man that injures me.

Reaſon's whole Pleaſures, all the Joys of Senſe,
Lies in three Words, Health, Peace, and Competence.

In vain our Flocks and Fields increaſe our Store,
If our Abundance make us wiſh for more.

Immodeſt Words admits of no Defence,
For Want of Decency is Want of Senſe.

Honour, or Shame, from no Condition riſe,
Act well your Part, there all the Honour lies.

Hope

Hope ſprings eternal in the human Breaſt;
Man never are, but always to be bleſt:
The Soul uneaſy, and confined at Home,
Reſt, and expatiate, in a Life to come.

PRAXIS XI.

REputation, who is the Portion of every Man, which would live with the knowing and elegant Part of Mankind, are as ſtable as Glory, if ſhe be as well founded; and the common Cauſe of human Society is thought to be concerned, when we hears a Man of good Behaviour calumniated.

How bright does the Soul grow with Uſe and Buſineſs; With what proportioned Sweetneſs do that Family flouriſh, where but one laborious Guide ſteer an ordered and regular Courſe.

Be very careful in your Promiſes; and juſt in your Performances; and remember it is better to do and not to promiſe, than to promiſe and not perform.

Truth is the Bond of Union and the Baſis of human Happineſs; without this Virtue, there are no Reliance upon Language, no Confidence in Friendſhip, and no Security in Promiſes or Oaths.

Truth is always conſiſtent with itſelf, and need nothing to help it out; it is always near at Hand, and ſit upon the Lips, and is ready to drop out before we is aware. Whereas a Lie is troubleſome, and ſet a Man's Invention on the Rack, and one Trick need a great many more of the ſame Kind to make it good.

A Man which entertain a high Opinion of himſelf is naturally ungrateful; he has too great an Eſteem of his own Merit, to be thankful for any Favours received.

Mere Baſhfulneſs, without Merit, is aukward: And Merit, without Modeſty, inſolent: But modeſt Merit have a double Claim to Acceptance, and generally meet with as many Patrons as Beholders.

PRAXIS

PRAXIS XII.

ACtion keeps the Soul in conſtant Health, but Idleneſs corrupt and ruſt the Mind; for a Man of great Abilities may, by Negligence and Idleneſs, become ſo mean and deſpicable, as to be an Incumbrance to Society, and a Burthen to himſelf.

Whatſoever Conveniency may be thought to be in Falſhood and Diſſimulation, is ſoon over; but the Inconveniency of it is perpetual, becauſe ſhe brings a Man under an everlaſting Jealouſy and Suſpicion; ſo that he is not believed when he ſpeaks Truth, nor truſted when perhaps he means honeſtly.

If lying be habitual to yourſelf, it is no Wonder you diſtruſt what others ſays to you.

Modeſty is not only an Ornament, but alſo a Guard to Virtue. It is a Kind of quick and delicate Feeling in the Soul, which makes her ſhrink and withdraw itſelf from every Thing that has Danger in it. She is ſuch an exquſite Senſibility, as warns her to ſhun the firſt Appearance of every Thing which is hurtful.

Pleaſure or Recreation, of one Kind or other, are abſolutely neceſſary to relieve our Minds and Bodies from too conſtant Attention and Labour.

Recreation after Buſineſs are allowable; but he that follows his Pleaſure inſtead of his Buſineſs, ſhall in a little Time have no Buſineſs to follow.

Love Labour; if you do not want it for Food, you may for Phyſic. She ſtrengthens the Body, invigorate the Mind, and prevents the fatal Conſequences of Idleneſs.

Divine Providence always places the Remedy near the Evil: There are not any Duty to which Providence have not annexed a Bleſſing; nor any Affliction for which Virtue has not provided a Remedy.

PRAXIS

PRAXIS XIII.*

O Death, how bitter are the Remembrance of Thee, to a Man that live at reſt in his Poſſeſſions, unto the Man that have nothing to vex him, and that have proſperity in all things.

O Death, acceptable are thy Sentence unto thee needy, and unto he whoſe ſtrength fail, and art vexed with things, and to he that deſpair, and have loſt patience.

Fear not the Sentence of Death, remember they that has been before the, and that comes after, for this is the Sentence of the Lord over all fleſh, therefore, why is thou againſt the pleaſure of the moſt high.

All that is of the earth, ſhalt turn to earth again; ſo the ungodly, ſhall go from a Curſe to deſtruction.

A good life have but few Days, but a good name endure for ever.

3 In all thy Gifts ſhew a chearful Countenance, and in proportion as God have enriched thee.

For the Lord will recompenſe, and give the ſeven times as much.

Nay, bleſſed ſhall him be, that he exerciſed in theſe things, and Death ſhall rid him of every trouble.

O thou which is enamour'd with the beauties of truth, and has fixed thy heart on the Simplicity of her Charms, holds faſt thy fidelity unto ſhe, and forſake him not; the conſtancy of thy virtue ſhalt crown thee with honour.

Fame and Opportunity has ſwift wings, and the Difference are, that the former go forward; Time muſt therefore be taken by the forelock, for occaſion paſt is irrecoverable, and the Loſs by Neglect irreparable.

* *This and the following Praxis are erroneous in Reſpect to Capitals as well as Concord, &c.*

PRAXIS XIV.

HAD thou the Ear of the Stag, or wert thy Eye as ſtrong and piercing as the Eagle; did thou equal the hound in ſmell, or could the Ape reſign to thou his taſte, or the Tortoiſe her feeling, yet without Reaſon, what would they avail thee; Periſhes not all theſe, like their kindred.

Enough has thou of Life, but regards not, thou is in want of it, O Man! but thou is prodigal, thou throws it lightly away, as if thou had more than enough, and yet thou repines that it is not gathered again unto thee.

As one Wave puſheth on another, till both is involved in that behind them, ev'n ſo ſucceed evil to evil, in the life of Man; the greater and the preſent ſwallows up the leſſer and the paſt. Our terrors is real Evils; our Expectations looks forward into improbabilities. 5

5 Good books is a Guide to Youth, and a Entertainment for Age, they ſupport we under Solitude, and keeps us from being a Burden to ourſelves. When we are weary of the living, we may repair to the dead, which has nothing of peeviſhneſs, Pride or Deſign, in their Converſation.

Shame, Diſeaſes, Diſappointments, and ſelf-condemning reflexions, is the common puniſhment of Sloth; but Succeſs and Riches, generally attends a unwearied Diligence, and Application to Buſineſs.

Youth is raſh and precipitant, whilſt the Blood runs thro' the veins with great rapidity; the Paſſions is ſtrong and unruly, and the mind too looſe and airy to be guided by the wiſe Counſel of the aged, and the knowledge of theirſelves, come often too late to prevent their ruin.

Zeal when grounded upon knowledge, and guided by Prudence and Charity, give ſuch a Life and Vigour to Devotion, that all who ſees it ſo exerted, muſt applaud it. 6

CHAP. V.

ORTHOGRAPHY and *SYNTAX* Exemplified together.

On APPLICATION.

SInce the days that are paſt are gone for ever, and thoſe that are to com may not com to the, it behoveth thee, O Man, to employ the preſent tyme, without regreting the loſs of that which is paſt; or much depending on that which is to come.

This inſtant is thine, the next is in the Womb of futurity, and thou knoweſt not what it may bring forth. Whatſoever thou reſolveſt to do, do it quickly: Defer not till the Evening what the Morning may accompliſh. Idleneſs is the parint of want and of pane; but the labir of virtue bringeth furth pleſure.

The hand of Dilegence defeteth want. Proſpirity and ſucceſs is the Induſtrious man's attendints The ſlothful man is a burthin to himſelf, his Hours hangs hevy on his head, he Loytereth about and noeth not what he would do. His days paſſes away like the ſhado of a cloud, and he leeveth behind him no mark for Rememembrince. His Body is diſeſed for want of exerſiſe: He wiſhed for Acſhon but has not poor to mov. His mind is in darkneſs; his thowts are confuſed: He longeth for Nollege but hath no application.

RULES *for Polite and Uſeful* CONVERSATION.

BY obſarving the laws of politeneſs, tho' you are not Maſter Enough of Youmour and abundince of Words ſo as to ſay witte Things, and tell an agreeable ſtorie, you may carry yourſelf ſo Obleiginly to the cumpanie as to pleſe; and whatever a

Meſtakin vanity may ſuggeſt, I will dare to ſay, that it is more Advantagious to a man's reputaſion, for a parſon to pleaſe in converſaſhon than to ſhine in it. Poleitneſs will more effectuallie gain us eſteeme and love, and maik our cumpanie Deſirable than the moſt Extrornery parts and attainements we can becum maſter of. Eloquance, a Shew of lerning, and a pretence of an extenſive Knowledge, ſeldom fales to excite envey, and promote ilwill againſt us; but the Pollete cumpanien, as he endeavours to eclips no Bodie, he is reſpected by ail. *8*

He that is polleit, will in courſe obſarve to conform his ſelf to the taſte, carector, and preaſant humor of his cumpeny; but this is never found whare the Parſon does not firſt endevour to ſtock himſelf with a large fund of Good natir, and compleſence, but as he never ſucſeads that forces natir, I do not pretent to ſay, that any raſional Parſon ought to balk his talant in converſation, on the contrarey, never attempt ralery or a Youmorous ſtorey, if your tallent is not for youmer or ralary. Conſider your capacitie, and keep within the bounds of what you Know. Nevar Talk of things you are ignorant of, unleſs it be for Infurmation. *9*

He that tranſgreſeth this ruel, tho' in other particlers he may be a Man of geneous and meret, will Talk like a Foole, And appear like a cocſcom. Avoid all deſputes if poſſeble; and if you are forced into an argement, be coul and Modeſt in your replies. There is no part of converſaſhon that require more Wit and Good youmour, that to acquet oneſelf with honer in an obſtanet contraverſy. Coulneſs and Modeſty ſeldom fales of Gaining the victry, at leaſt in the Opinion of the Herers, who always, and juſtly deſpiſeth the Dogmatical diſputent, that ſhew more deſire to recommend himſelf than to prove the Truth. *10*

No-

Nothing can be more ridiculous and Blameable than to be angry with another, Becauſe he is not of your opineon, conſider, that as his Private intereſt, his educaſion, and Means by which another has attained His nowlege, is very diferent from yours, it is almoſt impoſſible he ſhould think as you do; or at leaſt he has as much rite to be Angrey with you as you can have to be Angrey with him; and even they who contend for no more then honor and Victery, cannot give their Advirſery a greater Advantage over them then to fall into a paſion. ¶ This ruil is further ſtrengthened by the Abſurditie of being angrey with a Week and ignorent Parſon, who ought to be a greater obgect of our Pity than our Angar; or with our equals, for they never valle ſuch a ones Paſion. It is true if a man be engaged with a nave or a foole, who can Bear their contradicſion? but then remember, that it will be more prudant and eaſy even Then to ſuppreſs all Warmth of temper which may expoſe you, but never convince or reform them. ¶

nothing procures a man More eſteme and Leſs Envey from a cumpanie, than Ofering to moderate deſputes, without engagen on either Side; he obtains the amiable Caracter of being impersſhal, and Gains an opportunitie of ſifting to the bottom, of ſhowing his judgment, and ſometimes of Addreſſen himſelf in a genteel mannar to the contendin parties: And be careful when Victery declare on your Side, never to puſh your triumph Two far: go ſo far as to make the companie ſenſible you have your adverſary in your power; but let them all confeſs you are two generus to make uſe of it.

talk very little of yourſelfs; nothing is more imprudant than to diſcover your fauts, nor more rediculous than to puff your ſuppoſed vartues. And it

is every whit as disagreeable to intrupt conversashon with a detail of your domestic and private affairs; your wife, your children, Your servants, your horses, And hounds, is Bad Subjects over a glass of wine, or over a dish of Coffy.

a If you ingross al The convarsashon to yourselves it will be soon disliked, and a Contemtuus taceturnety are equally as afronting. And when you talk Consider your Age and Carractor in life! Many things are becoming The Mouth of an aged Parsen, which Loses their beauty and Force in the conversashon of Youth; and to hear an Emptie formal man dissiden All contrevarsies, with a short Sentance, are more intolerable. If you are remarkably famus for any perticler Sciance, avoid talking of it as much as may be, because you cannot get any thing by it, but you may certainly lose a great deal of Creadit. And when ever you have ocation to cummend, give your reasons for So doing, that you may not be suspected of Flatery. b But nothing is more Blameable in conversashon, then the libertie Which some take under the specius Name of Freedom to speak their Minds. These men are always troublesome to some part of the companie, because they only endeavour to satisfie their own youmer, by Bolting out some rude ill Timed Speech, or Crakin a Joke? when an opposite behaviour mite have preserved a Frind, or made a man's Forten. c

in fine, if you meet to promote good neighbirhood, Never lug into conversashon neither religeus, or poletical differances? Abstane from all personal reflections; and never offend the Chaste and pius Ear with Lushes and Smotte expressions, or Inyouendoes; with needless imprecations, and blasfemus oaths. e

MAX-

MAXIMS *for the* LADIES.

THAT no wimen can be handsome by the forse of features alone, any more than she can be wittey, Onley by the Help of Speech.

That Pride destroys all symitry and grace, and affectation is a more terable enimey to fine faces then the smal pox.

That no Wimen is capable of bein butiful, who is not incapabel of being false; and what would be odious in a frind, is deformety in a mistress.

a from these few prinsipals, thus Lade down, it will be easy to prove, that the true art of assisting beuty consist in embellishin the hole parson, by the proper ornaments of vertuous and commendable qualityes. by this help alone it is, that them who are the faverite work of nater, or as Mr dryden expresses it, the porcelan clay of human kind, become animated, and are in a capasity of exarting their charms. and them who seems to have been neglected by hir, Like modils rought in haste are capable in a great measur of finishing what she has left imparfet.

I it is methinks, a lo and degrading Idea of that Seks, which was created to refyne the joys and softin the cars of humanity by the most agreeable partisepashen, to consider them mearly as objects of seight, this is a bridging them of their natural extent of pow'r, to put them upon a Levil with their pictors. how much nowbler is the contemplasion of Buity heitned by vertue, commanding our estim and Love, while it draws our obsarvesion? how faint and spiritless are the charms of a Cocket, when compared with the real Lovelines of sophronias innisans, piety, good humer and truth; virtus which adds nue softnes to her seks, and even buitefy her buity? that agreeableness which must otherwise have appeared no Longer in the modist virgen, is now preserved in the tender muther, the prudent frind

frind and faithful wife. colers artfully ſpread upon canvos may entertane the ey, but not effect the hart; and ſhe who takes no care to add to the nateral graceſs of hir parſon, any excellen qualities, may be alloued ſtill to amuſe as a picture, but not to tryumph as a buity.

When adam is introduced by milton deſcribing eve in paradice, and relating to the angel the impreſions he felt upon ſeeing hir at hir firſt creaſion, he does not repreſent her as a grecian venus, by her Shape or features, but by the Luſtor of hir mind which ſhoon in them, and gave them their pour of charmin.

Grace was in all her Steps, hivin in her ey,
In all her geſters dignety and Love!

without this irradiatin poor, the proudeſt fair one ought to now, whatever hir glace may tell hir to the contrary that hir moſt perfect features are uninform'd and did.

I cannot betore cloſe this morel then by a ſhort epetaph Written by ben Johnſon, with a ſpirit which nothing cud inſpire but ſuch an obgect as I have been Diſcribing.

Under nith this ſtone doth lie
as much virtue as cud die,
which when alive did vigor give
To as much buity as cud live.

☞ This Chapter of promiſcuous Exerciſes, *i. e.* where-in the Rules of *Orthography*, *Etymology*, *Syntax*, the *Uſe of Capitals*, &c. are violated or tranſgreſſed againſt (as copied from a Dictator, by a Perſon ignorant of them all) is recommended for Scholars *to copy over correctly*, as the finiſhing Point to prove them in all, and every Part of Grammar, as well as for its real Value and Uſefulneſs in the Conduct of Life.—The *Maxims* for the *Ladies*, taken from the *Spectator*, are particularly recommended to the Conſideration of the *Fair Sex*, which, in the Hands of ſkilful Teachers, will be excellent *Topics* to enlarge upon.

THE

THE APPENDIX: CONTAINING GENERAL DIRECTIONS FOR SPELLING, READING, *and* WRITING *ENGLISH.*

CHAP. I.

Of SPELLING *and* WRITING.

1. READ over the 2d, 3d, and 4th Chapters of this Book, Page 5, *&c.* with great Diligence, and remark how the Vowels, Diphthongs, and Conſonants, are ſounded in different Sorts of Words, *Engliſh* or *Foreign*; and learn to write them accordingly: Obſerve where they keep their proper Sounds, and where they change them.

2. Take particular Notice what Letters are ſilent, or not pronounced at all; and remember to put in thoſe Letters in Writing, though you leave them out in Reading.

3. Obſerve how the Words in the following Table are ſpelt, which are the ſame, or very nearly alike in Sound, but different in Signification.

4. When you read any good modern Book, take great Time, and particular Notice how the Words are ſpelt as you go on; eſpecially ſuch as you are dubious about, or are not commonly met with. I

do

do not know any Method which will conduce ſo much to good ſpelling, as Practice and due Obſervation in this Way.

5. Whenever you are doubtful about the true Spelling of a Word, always conſult a good Dictionary before you write it down.—*For farther Directions on this Head, ſee the Method of Teaching inſerted at the Beginning.*

DIRECTIONS *about* CAPITALS.

Capitals, or *great Letters*, are never uſed among *ſmall*, in the *Middle* or *End* of Words, but only at the *Beginning* of Words, in the following Poſitions, *viz.*

1. The *firſt* Letter of any *Book*, *Writing*, *Chapter*, *Paragraph*, &c. muſt be a *Capital*.

2. After a *Period*, or full Stop, when a new Sentence begins. (*See p.* 36.)

3. After *Colons*, *Interrogations*, and *Admirations*.

4. At the Beginning of every Line of Poetry, and every Verſe in the Bible.

5. At the Beginning of *proper Names* of all Sorts. Of Perſons; as, *John*, &c. Places; as, *London*, &c. *Titles* and *Diſtinctions* of Men and Women; as, *King*, *Queen*, *Biſhop*, *Knight*, *Lady*, *Eſquire*, *Gentleman*, *Sir*, *Madam*: Of *Arts and Sciences*; as, *Grammar*, *Logic*, *Rhetoric*, *Arithmetic*, *Geometry*, *Aſtronomy*, and *Muſic*: Of *Trades*; as, a *Carpenter*, a *Smith*, &c. At the Beginning of the *Names*, *Epithets*, or *Qualities* of our Creator; as, *God*, *Lord*, *Jehovah*, *Eternal*, *Almighty*, *Holy Spirit*, or *Ghoſt*: Of *Qualities* belonging to the *Title* of Men; as, *Reverend*, *Right Reverend*; *Honourable*, *Right Honourable*, &c.

6. All *National Qualities*; as, *Engliſh*, *Scots*, &c. and *Poſſeſſive Names*, as *George's*, *William's*, and all Words which we would have particularly remarked; as, *Every Why has a Wherefore*.

7. If

7. If any notable *Saying* or *Paſſage* of an Author be quoted in his *own Words*, it begins with a *Capital*, though it be not immediately after a *full Stop*, &c.

8. Where *Capitals* are uſed in *whole Words* and *Sentences*, ſomething is expreſſed *very great*; as, I AM THAT I AM, is the Name of God. They are alſo uſed in Titles of Books, by Way of Ornament.

9. The *Perſonal Names*, and the *Interjection Oh*, muſt always be written with *Capitals*.

10. It is cuſtomary in Printing and Writing, to begin every *Name* of a Thing, (which in Grammar, is called a *Name* or *Noun Subſtantive*,) with a *Capital*. [*See the Nature of* Names *or* Subſtantives, *Page* 57, &c. *of this Book.*] In *Pardon*'s Dictionary all the *Names* are marked with *(S.) Qualities* or *Adjectives* with *(A.)* The Verbs with *(V.)* and all the *Adverbs*, *Prepoſitions*, *Conjunctions*, and *Interjections*, are denoted by *(Part.)* for *Particles*.

11. Any Part of Speech where there is a *Force*, or *Emphaſis*, laid upon it, may be printed with a *Capital*; as, a *Perſonal Name (We)* the *Preſent Time*, otherwiſe *Qualities*, *Verbs*, and *Particles*, are to begin with *ſmall* Letters.

☞ In ſome modern Books, the common Names or Subſtantives are not printed with Capitals, only the Proper Names.—*See the Difference between Common and Proper Names*, *Page* 57.

Of ABBREVIATIONS, *or Contractions of Words.*

AN *Abbreviation*, or Contraction of a Word is, when one or more Letters of a Word are writ, and made to ſtand for the whole Word; a Period being put immediately after the ſaid Letter or Letters.

☞ Theſe following are the moſt Clerk-like and uſeful for the Diſpatch of Buſineſs.

A TABLE

A TABLE *of the moſt common* ABBREVIATIONS, *with their Explications.*

A B. or *B. A.* Batchelor of Arts.
Abp. Archbiſhop.
A. D. Anno Domini, in the Year of our Lord.
Admrs. Adminiſtrators
Agt. Againſt
A. M. Maſter of Arts, or the Year of the World
Anab. Anabaptiſt
Ap. Apoſtle, April
A. R. Anna Regina, *Ann* the Queen; *Anno Regna*, in the Year of the Reign
Aſt. P. G. Aſtronomy Profeſſor of *Greſham* College
Aug. Auguſt
Bart. Baronet
B. D. Batchelor of Divinity
Bp. Biſhop
B. V. Bleſſed Virgin
C. Centum, an Hundred
Chap. Chapter
Cit. City, Citizen, Citadel
Cl. Clericus. Clergyman
Co. County
C. C. C. Corpus Chriſti College
C. R. Carolus Rex, Charles the King
C. S. Cuſtos Sigilli, the Keeper of the Seal
C. P. S. Cuſtos privati Sigilli, Keeper of the Privy Seal
Cur. Curius, Curtius, Curate
D. Deanry, Dukedom, Duke, Doctr, *d.* Pence
D. D. Doctor in Divinity
Decr. or *1ober*, December
Deut. Deuteronomy
D. Do. Ditto, the ſame
Dum. Dukedom
E. Evangeliſt, Eaſt, Evening
E. g. Exempli gratia, as for Example
Eliz. Elizabeth
Eng. Engliſh, England
Ep. Epiſtle
Ex. Exodus
Exp. Expreſs, Expoſition Explanation
Feb. February
Fr. France, French
F. R. S. Fellow of the Royal Society
Gen. Geneſis
Genm. Generaliſſimo
Gent. Gentleman
G. R. Georgius Rex, George the King

Hhd. Hogſhead
Hund. Hundred
Id, Idem, the ſame
i. e. id eſt, that is
I. H. S. Jeſus Hominum Salvator, Jeſus Saviour of Men
Ja. James
Jac. Jacob, Jacobus
Jan. January, Janus
J. D. Juris Doctor, a Doctor of Law
Jeſ. Jeſus
Inſt. Inſtant, Inſtitution, Inſtrument
Jno. John
Jona. Jonathan
J. R. Jacobus Rex, James the King
Jul. July, Julius
Jun. June, Junis
K. King, or Kings
Km. Kingdom
Knt. Knight
L. Lord, *Lucius*, Lake
L. Liber, a Book, *Libra*, a Pound Sterling
lb. a Pound wt.
Ladp. Ladyſhip
Ld. Lord
L. D. Lady Day
Lieut. or *Lt.* Lieutenant
L. L. D. Legum Doctor, Doctor of Laws
Lp. Lordſhip
Ltr. or *Lre.* Letter
L. S. Locus Sigilli, the Place of the Seal
M. Marquis, *Monday*, Morning, *Marcus*
M. A. Maſter of Arts
Ma. Madam
Mar. March, Mark
Math. Mathematics
M. D. Medicinæ Doctor, Doctor of Phyſic
Min. Miniſter
Monſ. Monſieur
Mr Maſter
Mrs Miſtreſs
MS. Manuſcript
Mſs Manuſcripts
M. S. Memoriæ Sacrum, ſacred to the Memory
N. Note, North
N. B. Nota Bene, note well
Nov. or *9ber*, *November*
N. S. New Stile
Num. Number, Numbers
O. Oliver
Obt. Obedient
Oct. or *8ber. October*
O. S. Old Stile
Oz. Ounce
P. Publius, Preſident
p. per, pro, by or for
Par. Parliament
Per Cent. Per Centum, by the Hundred
Philom. Philomathes, a Lover of Learning;

or, *Philomathematicus*, a Lover of the Mathematics
P. M. G. Profeſſor of Muſic at *Greſham* College
Pr. Prieſt, primitive
Prof. Th. Gr. Profeſſor Theologiæ Greſhanienſis, Profeſſor of Divinity at *Greſham* College
P. S. Poſtſcript
Pwt. Pennyweight
Q. Queen, Queſtion, or *q. Quadrans*, a Farthing
q. d. quaſi dicat, as if he ſhould ſay
q. l. quantum libet, as much as you will
q. ſ. quantum ſufficit, a ſufficient Quantity
R. Rex, King, *Regina*, Queen
Reg. Profeſ. Regius Profeſſor, King's Profeſſor
Ro. Robert
Rt Wpful, Right Worſhipful
Rt Hon. Right Honourable
S. or *St.* Saint
S. Solidus, a Shilling
S. A. Secundam Artem, according to *Art*
Sa. Samuel, Sampſon
Sep. or *7ber*, *September*
Sh. Shire
S. N. Secundam Naturam, according to Nature
Sp. Spain, Spaniſh
Sr. Sir
ſs Semiſſes, half a Pound
S. S. T. P. Sacra-Sanctæ Theologiæ Profeſſor, a Profeſſor of Divinity
T. or *Tho. Thomas*
Theſ. Theſis, Theſſalonians
V. Virgin
v. vide, ſee Verſe, *&c.*
Will. or *Wm. William*
Wp. Worſhip
Wpful. Worſhipful
Xt. Chriſt
Xmas. Chriſtmas
ye. the
ym. them
yr. your
ys. this
yu. thou
&. and
&c. et cetera, and the reſt.

Avoid theſe Contractions as much as poſſible, unleſs in private Uſe, and where they would be ridiculous at Length; as, *&c.* for *and ſo forth*, or *the reſt*, *Mr* for *Maſter*, and *Mrs* for *Miſtreſs*, &c. It argues Diſ-

Diſreſpect to uſe Contractions to Superiors, and is often puzzling to others.

CHARACTERS *of the* PLANETS.

☉ The *Sun*
☿ The Planet *Mercury*
♀ The Planet *Venus*
⊕ The *Earth* conſidered as a Planet.
♂ The Planet *Mars*.
♃ The Planet *Jupiter*.
♄ The Planet *Saturn*.

The Twelve SIGNS *of the* ZODIAC.

♈ *Aries*, or the Ram.
♉ *Taurus*, or the Bull.
♊ *Gemini*, or the Twins.
♋ *Cancer*, or the Crab.
♌ *Leo*, or the Lion.
♍ *Virgo*, or the Virgin.
Called Northern Signs.

♎ *Libra*, or the Balance.
♏ *Scorpio*, or the Scorpion.
♐ *Sagitarius*, the Archer.
♑ *Capricornus*, the Goat.
♒ *Aquarius*, the Waterman.
♓ *Piſces*, or the Fiſhes.
Called Southern Signs.

Of NUMBERS *and* FIGURES.

NUmbers are uſually expreſſed either by theſe ſeven Roman Capitals, I. V. X. L. C. D. M. which are called *Numerals*; or by theſe Ten Characters, *viz.* 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Their Significations.

I. One. V. Five. X. Ten. L. Fifty. C. a Hundred. D. Five Hundred. M. a Thouſand.

1. One. 2. Two. 3. Three. 4. Four. 5. Five. 6. Six. 7. Seven. 8. Eight. 9. Nine. 0. Nothing.

Obſerve concerning the *Numeral Letters*, that if a leſs *Numeral Letter* be placed before a greater, it takes away from the greater ſo many as the leſs ſtands for; but being placed after a greater, it adds ſo many to it as the leſs ſtands for: As the Letter V. ſtands for *five*; but I. being placed before it takes *One* from it, and makes both ſtand but for *Four*; thus IV. But I. being ſet after the V. adds *One* to it, and makes it *Six*, VI. Take Notice of theſe Examples.

IV.	Four.	V. Five.	VI. Six.
IX.	Nine.	X. Ten.	XI. Eleven.
XL.	Forty.	L. Fifty.	LX. Sixty.
XC.	Ninety.	C. Hundred	CX. Hund. and Ten.

Obſerve concerning the *Characters* or *Figures*, that *Cyphers* at the Right Hand of *Figures* increaſe their Value ten Times, as 1 One, 10 Ten, 100 Hundred, 700 Seven Hundred, 7000 Seven Thouſand; but at the Left Hand they ſignify nothing; as 01, make but *One*, 0002, but *Two*.

A Figure at every Remove from the Right-Hand increaſes its Value ten Times, as 9 *Nine*, 98 *Ninety-eight*, 987 *Nine Hundred and Eighty-ſeven*.

Numbers are ſometimes expreſſed by ſmall Roman Letters, as i. *one*, ii. *two*, xvi. *Sixteen*, lxxviii. *Seventy-eight*, &c.

Where Books, Chapters, Sections, and Verſes are cited, the *Numeral Letters* are generally uſed to ſignify the Book or Chapter, and the *Figures* to ſignify the Sections, Verſes, or ſmaller Parts, as Exod. xii. 17. Exodus, *the twelfth Chapter, and the ſeventeenth Verſe*. So *B.* IX. *Sect.* 24. ſignifies *Book the Ninth, and the Twenty-fourth Section*.

Figures

Figures are alſo uſed to expreſs the Things following, *viz.*

1. The Order or Succeſſion of Things; as, *1ſt*, *2d*, *3d*, *4th*, *10th*, *39th*, *firſt*, *ſecond*, *third*, &c.

2. The *Fractions* or Parts of a Thing; as, ½ *one half*, ¼ *one fourth*, or *Quarter*, ⅝ *five eights*, ¾ *three Quarters*, &c.

3. The Numbers of Actions, as 2ce *twice*, 3ce *thrice*.

4. The Size of Books, as 4to *Quarto*, 8vo *Octavo*, 12mo *Duodecimo*, or Twelves, 24mo *Twenty-fours*.

5. Some Months, as 7br *September*, 8br *October*, 9br *November*, 10br *December*.

CHAP. II.

DIRECTIONS *for* READING PROSE *according to the* Points, Cadence, *and* Emphaſis.

PROSE is the *common* Method of expreſſing our Thoughts in Diſcourſe or Writing; it is *looſe* and *unconfined* to *poetical Meaſure*, *Rhymes*, &c. *i. e.* no *certain Number* of Syllables is required to make a *Line*, or *Sentence*, and in *this Senſe* it ſtands oppoſed to *Verſe*: Yet if *Proſe* be well writ, it admits of great *Harmony*, and is nearly as *muſical* as *Poetry*, when *free*, *unreſtrained*, and *grateful* to the *Ear*.

Before any Directions be given to the *Scholars*, it may not be improper to propoſe one to the *Teacher*; and that is, That what Leſſon ſoever he appoints the *Learner* to ſpell, or read, he ſhould ſometimes ſpell or read that very Leſſon over *before* the *Scholars*, for their *Imitation*. In reading any Part of Scripture, a News paper, an Oration, a Dialogue, Poetry, *&c.* let the *Teacher* obſerve the Stops, read *deliberately*, give the *Accent* to the proper Syllable, or Syllables, in each Word; and the *Emphaſis* on the proper Word or Words in a Sentence. *Learners* that have a tole-

rable Ear, will readily imitate the Maſter's Voice; and by this Method be ſecured againſt a diſagreeable Turn of Voice, or an unhappy canting Tone: And they will ſooner learn to pronounce *juſtly*, whatſoever they read by this *Imitation*, than by a mere *Correction* of their Faults, without ſuch an *Example*. When ſeveral Scholars are claſſed together, if each attends to his own Book, this may be done with Eaſe; while the Maſter ſpells or reads.

I. *Of* POINTS.

Every *Reader* ſhould at one and the ſame Moment, not only pronounce with his *Voice* the Words he is actually upon, but by his *Eye* ſtill ſecure ſome following Words to prevent Stammering, or a diſagreeable Silence. He muſt carefully mind the *Stops* he meets with in each Sentence; by which the Hearers will better underſtand what he reads, and he will gain Time to breathe, and continue in Reading. If he either makes no *Pauſes*, where there are *Marks* to direct him, makes not Diſtinctions of their *proportional* Times, or ignorantly makes *Pauſes*, where there are no *Marks*, he deſtroys the *Senſe*, and prevents the *Auditory* from underſtanding what he reads. [*See the Uſe of Stops, p.* 33, *of this Book.*]

II. *Of* CADENCE.

Cadence is the proper *Toning* of the *Voice* in *Speaking*, or *Reading*; whereby the *Auditors* are affected and moved to give Attention to the Diſcourſe, or Subject. He that would learn a grateful *Cadence* in *Reading*, muſt carefully obſerve how thoſe who are celebrated for *Reading* and *Speaking* well, do manage their *Voice*, on *various* Subjects, and frequently exerciſe himſelf in endeavouring to imitate them. The *Tone* and *Sound* of the *Voice* in *Reading*, muſt be the ſame as it is in *Speaking*; and we ſhould not affect to change that natural and eaſy Sound wherewith we

we ſpeak, for a *ſtrange*, *new*, *aukward Tone*, as ſome do when they begin to read; which would almoſt perſuade our *Ears*, that the *Speaker* and *Reader* were two different Perſons, if our *Eyes* did not convince us to the contrary.

Every *Diſcourſe* is to be uttered according to the Nature of the Subject, and the *Voice* is to be managed ſo as to humour the *Senſe* by *Tones* proper thereto: Thus, if a Thing be merely *narrative*, and not affecting; it is to be ſpoken in a plain Manner, with very little Change of Sounds, as being addreſſed to the Underſtanding and not to the Will: If it be *augmentative*, it requires more *Warmth* and *Earneſtneſs*; if *Pathetic*, moſt of all. Things *natural* are to be pronounced with an *even diſtinct Voice*: *Good Actions* with lofty and magnificent *Tones* of Admiration; *wicked Actions*, with thoſe of *Deteſtation*; *fortunate Events of* Life with a *briſk* Air; *unfortunate* ones, with a *ſad* or *mournful* one.

The ſeveral *Paſſions* require much *Variety*: *Love* is to be expreſſed with a *ſoft* and *charming* Voice; *Hatred* with a *ſharp*, *ſullen*, and *ſevere* one: *Joy* is to be *full*, *flowing*, and *briſk*; *Grief*, to be *dull*, *languiſhing*, and *moaning*; *Fear*, with *trembling*, and *faultering*.

To expreſs the *Paſſions* well, we muſt learn to have a deep Senſe and feeling of them; and, to this End, we ſhould ſtrongly repreſent Things to ourſelves, and be as much affected as if we actually felt them. Thus the *Voice*, as the Interpreter of our Sentiments, will eaſily convey the ſame Diſpoſition into the Minds of the *Auditors*, it has derived from our own Conceptions. *It* is the lively Image of the Soul; *it* receives all the Impreſſions and Changes that the Soul itſelf is capable of. In a Word, the *Voice* follows *Nature*, and borrows the *Tone* of every *Paſſion*.

It

It would be ridiculous to read *common* Things in a *tragical*, *mournful* Manner, which happen every Day, and do not affect us with any Concern: And, on the other Hand, to pronounce *great* Affairs, and Matters of extraordinary Moment, in a *low*, *unconcerned*, and *familiar* Voice. So that (as was ſaid before) every Subject requires Turns of *Voice* ſuitable to it; and whoſoever does not hit the *Tone* peculiar to each, becomes diſagreeable to his Hearers, by Impropriety in Pronunciation.

In Reading a *Sentence*, or *Period*, there is uſually to be ſomewhat of a *Riſe* and *Cadence*; that is, the *Voice* ſhould gently be raiſed, until one gets to the Middle; and then it ſhould gently fall to the End of it. At the End of a Sentence ſpeak deliberately; and take Care you do not drop your Voice too low, leſt the Hearers ſhould loſe the Sound and Meaning of two or three of the laſt Words.

III. *Of* EMPHASIS.

As that *Force* of the *Voice*, which is placed on a particular *Syllable* in any *Word*, is called *Accent*; ſo that which is laid upon a particular *Word* in a *Sentence*, is called *Emphaſis*.

To place the *Emphaſis* upon any Word, is only to pronounce that Word with a peculiar Strength of Voice above the Reſt; which gives *Force*, *Spirit* and *Beauty* to the whole Sentence: But if the Word be of two or more Syllables, *then* the *accented* Syllable of the *emphatical* Word is pronounced ſtronger than otherwiſe it would be, and a new and different *Accent* is not to be placed upon that Word; as, in this Queſtion, *Are you travelling to* London?

Here the firſt Syllable in the Word *London* muſt be pronounced with a ſtrong Sound; becauſe the *Emphaſis* lies upon that Word: And hence it is that *Authors* uſe the Words *Accent* and *Emphaſis* indifferently,

differently, to ſignify the Streſs that muſt be laid on any Word in a Sentence; becauſe both are uſually placed on the ſame Syllable.

There may be ſeveral *emphatical* Words in a Sentence; as, *The Boy is neither a* Fool, *nor a* Wit, *nor a* Blockhead, *nor a* Poet: Where *Fool*, *Wit*, *Blockhead*, *Poet*, are all *emphatical* Words.

The great and *general Rule* to find out which is the *emphatical* Word in a Sentence, is this: Conſider what is the *chief Deſign* of the *Speaker* or *Writer*; and that Word which ſhews the chief Deſign of the Sentence, is the *emphatical* Word; for it is for the Sake of ſuch Word or Words, the whole Sentence ſeems to be made.

There might be ſome *particular Rules* given to find out the *emphatical* Word, ſuch as theſe:

1. When a Queſtion is aſked, the *Emphaſis* often lies on the *queſtioning* Word; as, *who*, *what*, *whether*, *when*: Thus, Who *is there?* What *is the Matter?* Whither *did you go?* When *did you return?*

Yet this is not always ſo; as, *Who is the* ſtrongeſt, *or* wiſeſt *Man?* In which Sentence, *ſtrongeſt* and *wiſeſt* are the *emphatical* Words.

2. When two Words are ſet in Oppoſition one to the other, and one of them is pronounced with an *Emphaſis*, then the other ſhould have an *Emphaſis* alſo; as, *if* they *run*, we *will run*; *for* our *Feet are as good as* theirs. In which Sentence, *they* and *we*, *our* and *theirs*, are the *emphatical* Words.

To make it appear of how great Importance it is to place the *Emphaſis* rightly, we may obſerve that the very Senſe and Meaning of a Sentence is oftentimes very different, according as the *Emphaſis* is laid upon different Words; and that the particular Deſign

ſign of the Speaker is diſtinguiſhed thereby; as, in this ſhort Queſtion; namely,

1 2 3 4
Will you ride to Town To-day?

In theſe *ſeven* Words there may poſſibly be *four* different Senſes, from the different placing of the *Emphaſis*, viz.

1. If the *Emphaſis* be laid on the Word *you*, the negative Anſwer may be, *No, but my* Brother *will.*

2. If the *Emphaſis* be laid on the Word *ride*, the Anſwer may be, *No, but I ſhall* walk.

3. If upon *Town*; *No, I cannot, for I muſt go into the* Country.

4. If upon *To-day*; *No, but I intend to go* To-morrow.

Hence we ſee how uſeful the proper placing of the *Emphaſis* is to right Reading. Farther, concerning the *Emphaſis*, obſerve the *four* following Directions.

1. Carefully avoid a *Monotony*, i. e. an *Uniformity of Voice*, or reading without any *Emphaſis* at all; like an ignorant Boy, who underſtands not what he reads, expreſſing every Word with the ſame canting *Tone*, and laying a proper Force of Sound no where; for ſuch a one pronounces the moſt *moving* and *pathetic* Oration as if he was ſpelling over a mere Catalogue of ſingle Words.

2. Do not multiply the *Emphaſis*, nor change the *Tone* of your Voice too often, ſo as to imitate ſinging or chanting; for this is another *Extreme*, and as faulty as the former.

3. Take heed of laying an *Emphaſis* or *Streſs* upon Words, where there ought to be none. Some Readers are apt to place a ſtrong Sound upon Words, not ſo much according to their expreſſive Senſe, as according to the Length of the Sentence, and the Ability of their Breath to hold it out in pronouncing it.

4. Have

4. Have a Care of omitting the *Emphaſis* where it ought to be placed; for this makes the Sentence loſe all its Force, and often conceals its Meaning from the Hearers.

CHAP. III.

DIRECTIONS *for Reading* VERSE.

VERSE is tied up to a certain Meaſure; and the Lines are generally of an equal Length, at leaſt made up of an equal Number of Syllables each. It is alſo called either *Rhyme* or *Blank Verſe*.

An Engliſh Verſe in general conſiſts of only one Line, which is made up of *five Feet*, each Foot containing a ſhort and a long Syllable, alternately throughout the whole Verſe; as,

An hŏnĕſt Mān's thĕ nŏblĕſt Wŏrk ŏf Gŏd.

Theſe Sort of Feet are by the *Latins* called *Iambics*, and in *Engliſh* we ſeldom uſe any other Kind.

If the Accent falls on the 1ſt, 3d, 5th, *&c.* Syllables, the Verſe is called *Trochanical*; as,

In thĕ Dāys ŏf ōld; Stōrĭes plāinly tōld.

When two Syllables are both long, the Foot is called a *Spondee*; and when a long Syllable is followed by two ſhort ones, it is called a *Dactyle*;

Dĭōgĕnĕs ſŭrly ănd prōud.

The Diſtinction of long and ſhort Syllables, which in Poetry is generally called Quantity, is the ſame Thing as Accent in Proſe.

A *Diſtich* conſiſts of two Lines, and a Stanza of three or more. Larger Compoſitions, or a Number of Stanzas, connected, are called Odes, Songs, Poems, &c. or by other Names according to the Subject treated of, as a *Paſtoral* treats of a Shepherd's Life. An *Elegy*, is a mournful Song or Poem, &c.

If a Line contains *ſix Feet*, the Verſe is called *Hexameter*, and if only *five*, *Pentameter*, as moſt of our Compoſitions in Poetry are. When

When two or more Lines end with the ſame, or a like Sound, the Verſe is called *Rhyme*; as.

Let ſuch teach others who themſelves excell,
And cenſure freely who have written well.

When every Line is made up of a certain Number of Syllables, and the Words ſo placed, that the *Accents* may naturally fall on ſuch particular Syllables, ſo as to make a peculiar Harmony to the Ear, this is called *Blank Verſe* or *Metre*, from its being *Meaſure*; as in the following Lines:

Know'ſt thou th' Importance of a Soul immortal?
Behold this Midnight Glory: Worlds on Worlds!
Amazing Pomp! redouble this Amaze;
Ten Thouſand add, and twice Ten Thouſand more:
Then weigh the whole, one Soul outweighs them all,
And calls the aſtoniſhing Magnificence
Of unintelligent Creation, poor. YOUNG.

In this Kind of Verſe, the *Metre* is ſtrictly obſerved, as if it had *Rhyme* alſo; and the Words are moſtly ſo diſpoſed, that *Accents* may fall on every 2d, 4th, 6th, 8th, 10th Syllable, as they generally do in Rhyme; yet no general Rule can be laid down for *Accenting* either this Kind of Verſe or Rhyme, as the *Spondee* and *Dactyle* will ſometimes occur.

The great and *general Rule* therefore of reading *Engliſh* Verſe, is to pronounce every Word and every Sentence juſt as if it was *Proſe*, obſerving the *Stops* with great Exactneſs; placing the *Accent* on a particular Syllable in a Word, and juſt *Emphaſis* on a Word or Words in a Sentence: But with theſe two ſmall *Allowances*, or *Alterations* following, *viz.*

1. At the End of every Line, where there is no *Stop*, make a Stop about half ſo long as a *Comma*, juſt to give Notice that the Line is ended.

2. If any Word in the Line happens to have two Sounds,

Sounds, chuſe to give that Sound to it which moſt favours the *Metre* or the *Rhyme*.

To favour the *Metre*, is to read two Syllables diſtinct, or to contract them into one, according as the *Meaſure* requires; as, the Word *glittering* muſt make three Syllables in this Line.

All glittering in Arms he ſtood.

But in the following it makes but two;

All glitt'ring in Arms he ſtood.

To favour the *Rhyme*, is to pronounce the laſt Word of the Line ſo, as to make it chime with the Line foregoing, where the Word admits of two Pronunciations; as,

If I was once from Bondage free;
I'd never ſell my Liberty.

Here you are to pronounce the Word *Liberty* as if it was written with *ee*, *Libertee*, that it may rhyme with the Word *free*.

But if the Verſe runs thus,

My Soul aſcends above the Sky,
And triumphs in her Liberty.

Here the Word *Liberty* is to be ſounded as ending in *i*, that *Sky*, may have a juſt Rhyme to it.

But whether you pronounce *Liberty*, as if it was written with *ee* or *i*, you muſt ſtill pronounce the laſt Syllable but feebly, and not ſo ſtrong as to miſplace the *Accent*, and fix it on the laſt Syllable.

Now having made theſe two ſmall Allowances, if the *Verſe* does not ſound well and harmonious to the Ear, when it reads like *Proſe*, you are to charge the Fault on the *Poet*, and not on the *Reader*: For it is certain that thoſe *Verſes* are not well compoſed, which cannot be read gracefully, according to the common Rules of Pronunciation.

CHAP. IV.

DIRECTIONS *for* INDITING LETTERS *of* BUSINESS; *for Addreſſing* PERSONS *of* QUALITY *in Diſcourſe or Writing*, &c.

A *Tradeſman's Letters* ſhould be plain, conciſe, and to the Purpoſe; free from ſtiff, or ſtudied Expreſſions, always pertinent; and writ in ſuch Words, or Terms, as carry a *diſtinct Meaning* with them; ſo that the Perſon to whom they are ſent, cannot have the leaſt Heſitation, or Doubt about the *Meaning* of any Word, Part, or Order contained therein.

All *Orders*, *Commiſſions*, and material *Circumſtances* of Trade, muſt be plainly and particularly mentioned; and nothing ſhould be preſumed, underſtood, or implied, in *obſcure* or *ambiguous* Terms.

You ſhould likewiſe be as punctual and diſtinct as poſſible in anſwering every particular Article in Letters writ to you.

The Stile for Letters of *this Kind*, as well as for thoſe of all *ordinary Occurrences*, ſhould be neat, ſignificant, and as conciſe as the Nature of the Subject will admit of; like that of *Converſation*, i. e. write to your Correſpondent as you would *talk to him*, and without any *formal uncommon Phraſes*. Be frank and affable without Impertinence, obliging and complaiſant without Bombaſt or Flattery; always remembering, that nothing is more *rude* and *unmannerly* than to praiſe People to themſelves.

Never affect *high* or *hard Terms*, but ſuch as you think will be moſt intelligible to thoſe you write to; and chuſe *apt* and *expreſſive Qualities*.

Above all Things, never attempt to write Letters, *&c.* of *Wit*, *Humour*, or *Rallery*, (whatever your Talents be) until you become Maſter of ſuch *good Senſe*, and *good Breeding*, as a long Series of *Reading* and *Experience*

Experience can only make you; leſt, (before you get a *juſt* and *diſtinct Diſcernment* of what is *Pure*, *Moral*, or *Polite*; and what *Groſs*, *Immoral*, or *Impure*) you beſtow your *Wit* and *Satyr* upon improper Subjects, ſo that, while you fancy yourſelf *amazingly witty*, you render yourſelf *ſurpriſingly ridiculous* to better Judges. The Merit of *Wit*, *Humour*, &c. is only due to the *juſt* and *good Application* of it.*

Of SUPERSCRIPTIONS *of* LETTERS, *Addreſſing* PERSONS *of* QUALITY, *&c.*

Superſcription.	Addreſs.
TO the Royal Family. To the King's moſt excellent Majeſty.	SIR, or, May it pleaſe Your Majeſty.
To his Royal Highneſs the Prince of *Wales*.	May it pleaſe your Royal Highneſs.

The ſame to any other of them, varying only the Title and Sex.

To the NOBILITY.

To his Grace A. Duke of B.	My Lord Duke. / Your Grace.
To the moſt noble A. Marquis of B.	My Lord Marquis. / Your Lordſhip.
To the Rt Hon. A. Earl of B. / To the Rt Hon. A. Lord Viſcount B. / To the Rt Hon. A. Lord B.	My Lord. / Your Lordſhip.

* *As Youth have generally Occaſion to write Letters before they have arrived at ſuch a Competency of Reading, or Knowledge (which ſome do never arrive at) as is ſufficient to ſhew them what is pertinent and proper, and what not ſo; it is preſumed this additional Chapter (being deſigned to remedy ſuch Miſtakes and Improprieties as young Writers are moſt liable to) will be very uſeful.*

The *Ladies* are addreſſed according to the Rank of their Huſbands.

All the Sons of Dukes and Marquiſſes have the Title of *Lord* and *Rt Hon.* Alſo, the eldeſt Sons of Earls. This is called the *Courteſy* of England.

All the younger Sons of Earls, the Sons of Viſcounts, and of Barons, are ſtiled *Eſquires*, and *Honourable*; as,

To the Hon. A. B. Eſq; Sir.

All the Daughters of Dukes, Marquiſſes, and Earls are *Ladies.* All the Daughters of Viſcounts and Barons are *Honourable*; as,

To the Hon. Mrs A. B. Madam.

The Title of *Rt Hon.* is given to all *Privy Counſellors*, and to the Lord Mayors of *London*, *York*, and *Dublin*: alſo to the Lord Provoſt of *Edinburgh.*

All Perſons bearing the King's Commiſſion, are ſtiled *Honourable*; and every Servant to the King on the Civil and Military Liſts, alſo to any of the Royal Family, is ſtiled *Eſquire.*

To the Parliament.

To the Rt Hon. the Lords Spiritual and Temporal, in Parliament aſſembled.	My Lords. May it pleaſe your Lordſhips.
To the Hon. the Knights, Citizens and Burgeſſes, in Parliament aſſembled.	Gentlemen. May it pleaſe your Honours.
To the Rt Hon. A. B. Eſq; Speaker of the Hon. Houſe of Commons.*	Sir.

To the CLERGY.

To the moſt Reverend Father in God, A. Lord Archbiſhop of B.	My Lord Your Grace.

To

* *He is generally one of his Majeſty's moſt Honourable Privy Council.*

To the Rt Rev. Father in God, the Lord Biſhop of A.	My Lord. Your Lordſhip.
To the Rev. A. B. D. D. Dean of C. or Archdeacon, or Chancellor of D. or Prebendary, *&c.*	Rev. Doctor. Mr Dean. Rev. Sir.

All Rectors, Vicars, Curates, Lecturers, and Clergymen of inferior Denomination, are ſtiled *Reverend.*

The *Officers of the King's Houſhold*, are addreſſed according to their Quality or Office; giving the Preference to thoſe who are moſt honourable.

In ſuperſcribing to Perſons relating to their Offices, their Stile of Employment muſt be mentioned.

The Commiſſioners of the Civil Liſt are addreſſed according to their Rank, and are ſtiled *Right Honourable*; as,

To the Right Honourable the Lords Commiſſioners of the Treaſury, of Trade and Plantations, of the Admiralty, &c.——*Your Lordſhips.*

The Commiſſioners of the Cuſtoms, Exciſe, Salt Duty, Stamp Duty, Navy, &c. are ſtiled *Honourable*; ſome of them being commonly *Privy Counſellors* it is uſual to ſtile them collectively, *Right Honourable.*——*Sirs, your Honours.*

In the Army, all Noblemen are ſtiled according to their Rank, with the Addition of their Employ.

All Colonels are ſtiled *Honourable*; as, *The Honourable Colonel A. B.*

All inferior Officers have the Name of their Employ ſet firſt; as, Major A. B. Capt. A. B. *&c.*

In the Navy, all Noblemen are ſtiled according to their Quality and Office; and all Admirals, without being Peers, are ſtiled *Honourable.*

The other Officers as in the Army.

All *Ambaſſadors* have the Title of *Excellency* added

to their Quality; as have all *Plenipotentiaries*, and *Governors* abroad, and the *Lords Juſtices* of Ireland.

All *Judges*, if *Privy Counſellors*, are ſtiled *Right Honourable*, if not, *Honourable*; as,

The Right Honourable A. B. Lord Chancellor.

The Rt Hon. Sir A. B. Lord Chief Juſtice.

The Hon. A. B. Eſq; Lord Chief Baron.

The Hon. A. B. Eſq; one of the Juſtices of, *&c.*

All others in the Law according to their Office or Rank; every Barriſter having the Title of *Eſquire* given him.

All Gentlemen in Commiſſion of *Peace*, have the Title of *Eſquire* and *Worſhipful*; as have all Sheriffs and Recorders.

The *Aldermen* and *Recorders* of London, are ſtiled *Right Worſhipful:* As are all *Mayors* of *Corporations*, except *Lord Mayors*.

The *Governors* of *Hoſpitals*, *Colleges*, &c. if conſiſting of *Magiſtrates*, or having any among them, are ſtiled *Right Worſhipful* or *Worſhipful*, as their Titles may be.

Incorporated Bodies are called *Honourable*; as, The Honourable Court of Directors of the Eaſt-India Company.

The Honourable the Sub-Governors, Deputy-Governors, and Directors of the Bank of England, the South-Sea Company, *&c.*

Or elſe *Worſhipful*; as,

The Maſter and Wardens of the Worſhipful Company of Mercers.

It is uſual to call a *Baronet* and *Knight*, *Honourable*, and their Wives *Ladies*.

☞ The Method of addreſſing Men of Trade and Buſineſs, Friends, Relations and Acquaintances, is ſo well known, that it is thought needleſs to inſert it here.

CHAP.

CHAP. V.

TABLE I.

WORDS *the ſame, or very nearly alike in Sound, but different in Signification and Spelling.*

AIL, to be troubled
Ale, to drink
Air, to breath in
Heir, to an Eſtate
Are, we, or you are
Ant, a Piſmire
Aunt, an Uncle's Wife
An, the Article
Ann, a Woman's Name
Bail, a Surety
Bale, of Cloth
Ball, a round Thing
Bawl, cry out
Beer, Drink
Bear, to carry
Bier, to carry the Dead
Baize, Cloth
Bays, Bay-trees
Beys, Governors
Be, to be
Bee, the Inſect
Bean, Grain
Been, was at a Place
Bel, an Idol
Bell, of Metal
Boar, a Beaſt
Boor, a Country Fellow
Bore, to make a Hole
Bolt, for a Door
Boult, ſift Meal
Bow, to bend
Bough, a Branch
Boy, a Lad
Buoy, to bear up
Bread, to eat
Bred, brought up
By, near, *&c.*
Buy, with Money
Bye, acceſſary
Brews, he breweth
Bruſe, to ſqueeze
Brows, over the Eyes
Browſe, to feed on Leaves
But, except
Butt, to ſhoot at
Cain, the Murderer
Cane, to walk with
Call, to cry out
Caul, for a Perriwig, *&c.*
Can, to be able
Cann, to drink out of
Cart, to carry Things in
Chart, a Map
Ciel, to plaſter
Seal, of a Letter, *&c.*
Cell, a Hut or Cave
Sell, to diſpoſe of
Chas'd, did purſue
Chaſte, virtuous
Cinque, five
Sink, to ſettle down
Clark, a Sir-Name
Clerk, of a Pariſh, *&c.*
Clauſe, of a Sentence

Claws, of a Bird
Cloaths, Garments
Cloſe, to ſhut up
Cloths, Webs
Could, if he would
Cud, of Cattle
Cruel, fierce
Crewel, Worſted
Dane, of *Denmark*
Deign, to grant
Dam, to ſtop Water
Damn, to condemn
Day, the Morning
Dey, a Governor
Dear, of great Price
Deer, in a Park
Dew, on the Graſs
Due, a Debt
Die, to deceaſe
Dye, to ſtain Cloth
Diet, Proviſions
Dyet, Aſſembly
Do, to act
Doe, the Female Deer
Done, acted
Dun, Colour
Ear, of the Head
Ere, before
Earn, to work for
Yearn, to pity
Yarn, Linen, &c.
Fane, a Weather-cock
Fain, deſirous
Feign, to diſſemble
Faint, weary
Feint, a Pretence
Fair, comely
Fare, Diet
Fir, Wood
Furr, on the Skin
Floor, of a Room
Flour, for Bread
Flower, of the Field
Fool, an Ideot
Foul, dirty
Fowl, a Bird
Gall, on the Liver
Gaul, a *Frenchman*
Gilt, with Gold, &c.
Guilt, Sin
Greaſe, or Fat
Greece, a Country
Groan, to ſigh
Grown, larger
Grot, a Cave
Groat, Four-pence
Hail, to ſalute
Hale, to drag along
Hair, of the Head
Heir, to an Eſtate
Hare, in the Field
Hart, a Beaſt
Heart, the Seat of Life
Heel, of the Foot
Heal, to cure a Wound
Head, of the Body
Heed, to take Care
Hear, to hearken
Here, in this Place
Hie, to make Haſte
High, lofty
Him, that Man
Hymn, a Song
Hire, Wages

Higher, more high
His, of him
Hiſs, to deride
Hour, of the Day
Our, belonging to us
Hole, Hollowneſs
Whole, perfect
Horſe, a Beaſt
Hoarſe, with Cold
Hue, Colour
Hew, to cut down
Hugh, a Man's Name
I, myſelf
Eye, to ſee with
I'll, I will
Ile, in a Church
Iſle, an Iſland
In, within
Inn, for travellers
Kill, to murder
Kiln, for Bricks
Key, for a Lock
Quay, for Ships
Leſt, leſt that
Leaſt, ſmalleſt
Limb, a Member
Limn, to paint
Loath, to abhor
Loth, unwilling
Lo! behold
Low, humble
Lower, to let down
Lowr, to frown
Lane, a narrow Paſſage
Lain, did lie
Made, finiſhed
Maid, a Virgin
Main, chief Thing
Mane, of a Horſe
Male, he
Mail, Trunk Bag
Mayor, Magiſtrate
Mare, to ride on
Mead, Liquor
Mede, one of *Media*
Mean, worthleſs
Mein, Behaviour
Meat, to eat
Meet, together
Mete, to meaſure
Mews, for Hawks
Muſe, to meditate
Might, Strength
Mite, in Cheeſe
Moat, a Ditch
Mote, in the Eye
Moan, to lament
Mown, cut down
Naim, a Place
Name, Title
Oar, of a Boat
Ore, of Metal
Of, belonging to
Off, at a Diſtance
Oh! alas
Owe, to be indebted to
One, in Number
Won, did win
Our, of us
Hour, ſixty Minutes
Pale, Colour
Pail, a Veſſel
Pain, or Grief
Pane, of Glaſs

Pair, a Couple
Pare, to cut off
Pauſe, a Stop
Paws, of a Bird
Peal, upon Bells
Peel, to take the Outſide of
Peace, Love
Piece, of Gold, &c.
Pear, a Fruit
Peer, a Lord
Pier, for Ships
Pike, a Fiſh
Pique, a Quarrel
Place, of Abode
Plaice, a Fiſh
Plain, clear
Plane, a Tool, Tree, &c.
Plait, as the Hair
Plate, of Metal
Pleas, Pretences
Pleaſe, to content
Plumb, the Fruit
Plum, a Lead Weight
Pole, a Stick
Poll, to cut Hair
Poor, needy
Pour, as Water
Power, Strength
Praiſe, Commendation
Prays, he prayeth
Pray, to beſeech
Prey, a Booty
Queen, the King's Wife
Quean, a dirty Slut
Rain, Water
Reign, of a King
Rein, of a Bridle
Raiſe, to ſet up
Raze, to pull down
Rays, Sun-Beams
Read, I read
Reed, a Shrub
Rear, to erect
Rear, the hinder *Part*
Rhyme, a Verſe
Rime, a freezing Miſt
Right, juſt, true
Rite, Ceremony
Wright, a Workman
Write, with a Pen
Road, the Highway
Rode, did ride
Roe, a kind of Deer
Row, of Trees, &c.
Rome, a City
Room, of an Houſe
Root, of Plants
Rout, to defeat
Sail, of a Ship
Sale, of Goods
Scene, of a Stage
Seen, beheld
Seas, great Waters
Sees, he ſees
Seize, to lay hold of
Ceaſe, to forbear
Seem, to appear
Seam, that is ſewed
Seer, a Prophet
Sear, to burn
Sent, away
Scent, a Smell
Cent. an Hundred
Shew, to make appear

Shoe, for the Foot
Shoar, cut, *&c.*
Shoar, the Water coaſt
Sign, a Token
Sine, in Geometry
Sight, ſeeing
Cite, to ſummon
Sleight, Dexterity
Slight, to deſpiſe
Sloe, ſour Fruit
Slow, tardy
Sole, of a Shoe
Soal, a Fiſh
Some, a Part
Sum, the Whole
Son, a Man Child
Sun, in the Firmament
Soon, quickly
Swoon, to faint
Sore, an Ulcer
Soar, to mount up
So, thus
Sow, with Seed
Stair, ſome Steps
Stare, to look earneſtly
Steal, to rob
Steel, Metal
Stead, a Place
Steed, a Horſe
Stile, a Paſſage
Style, for Writing
Stood, did ſtand
Stud, an Emboſſment
Sue, at Law
Sew, with a Needle
Sow, a Swine
Sweat, of the Brow
Sweet, delicious
Tacks, ſmall Nails
Tax, a Subſidy
Tail, the End
Tale, a Story
Taint, to corrupt
Tent, for Soldiers
Team, for Horſes
Teem, to pour out
The, an Article
Thee, a perſonal Name
There, at that Place
Their, of them
Throne, a Seat of State
Thrown, caſt
Time, when
Thyme, a ſweet Herb
To, unto
Toe, of the Foot
Two, a Couple
Too, likewiſe
Tour, a Journey
Towr, to fly
Tower, for Defence
Vale, a Valley
Veil, a Covering
Vain, uſeleſs
Vein, of the Body
Ure, Cuſtom, *&c.*
Your, of you
Wain, a Cart or Waggon
Wane, to decreaſe
Ware, Merchandize
Wear, to put on Cloaths
Were, as we were
Waiſt, the Middle
Waſte, to ſpend

Weigh, to poize
Wey, forty Buſhels
Wheal, a Spot
Wheel, of a Cart, &c.
Weak, feeble
Week, ſeven Days
Yew, a Tree
Ewe, a Sheep
Yoke, of Oxen
Yolk, of an Egg

WORDS *of two Syllables.*

ABEL, a Man's Name
Able, powerful
Account, Eſteem
Accompt, Reckoning
Advice, Council
Adviſe, to counſel
Alloy, Mixture of Metal
Allay, to eaſe the Pain
Alley, a narrow Paſſage
Ally, a Friend, &c.
Allow'd, granted
Aloud, great Noiſe
Altar, for Sacrifice
Alter, to change
Aſcent, going up
Aſſent, Agreement
Agur, a Carpenter's Tool
Augar, a Soothſayer
Bacon, Hog's Fleſh
Baken, in the Oven
Beacon, Notice of danger
Becken, with the Hand
Berry, Fruit
Bury, to inter the Dead
Breaches, broken Places
Breeches, to wear
Borough, a Corporation
Burrow, for Rabbits
Cannon, a Gun
Canon, a Law
Capital, Chief
Capitol, a Tower
Captor, a Prize Taker
Capture, a Prize taken
Cellar, for Liquor
Seller, one that ſells
Cenſer, for Incenſe
Cenſor, a Reformer
Cenſure, to judge
Cieling, of a Room
Sealing, ſetting a Seal
Cittern, an Inſtrument
Citron, Fruit
Centry, a Guard
Century, an 100 Years
Choler, Anger
Collar, for the Neck
Cocket, Schedule
Coquet, a fickle Woman
Concert, of Muſic
Conſort, Wife of a King
Couſin, a Relation
Cozen, to cheat
Council, Aſſembly
Counſel, Advice
Courant, a News-paper
Currant, a Fruit
Current, a Stream
Courier, a Meſſenger
Currier, a Leather-dreſſer

Cymbal, an Inſtrument
Symbol, a Sign
Cruel, inhuman
Crewel, Worſted
Cypreſs, a Tree
Cyprus, an Iſland
Colour, white or black
Culler, a Sorter of Goods
Defer, to put off
Differ, to diſagree
Deſcent, going down
Diſſent, to diſagree
Deſert, Merit
Deſart, a Wilderneſs
Dire, Dreadful
Dyer, a Stainer of Cloth
Diet, Proviſions
Dyet, Aſſembly
Enow, in Number
Enough, in Quantity
Extant, in Being
Extent, Diſtance
Fellon, a Diſeaſe
Felon, a Criminal
Fillip, with the Finger
Philip, a Man's Name
Francis, a Man
Frances, a Woman
Geſture, Carriage
Jeſter, a Merry Fellow
Grander, greater
Grandeur, Greatneſs
Heaven, God's Throne
Haven, Harbour
Idle, lazy
Idol, an Image
Incite, to ſtir up
Inſight, Knowledge
Indict, to proſecute
Indite, to compoſe
Latin, a Language
Latten, Tin
Leſſen, to make leſs
Leſſon, in Reading
Letice, a Woman's Name
Lettice, an Herb
Liar, a Teller of Lies
Lyre, a muſical Inſtrument
Lower, let down
Lour, to frown
Manner, Cuſtom
Manor, a Lordſhip
Manure, Dung
Marſhal, of an Army
Martial, warlike
Marten, a Bird
Martin, a Man's Name
Medal, Coin
Meddle, to buſy one's Self
Metal, Gold, &c.
Mettle, Briſkneſs, &c.
Meſſage, an Errand
Meſſuage, an Houſe, &c.
Mortar, to pound in
Morter, made of Lime
Ordnance, Cannon
Ordinance, Commandm.
Parſon, of a Pariſh
Perſon, Somebody
Pallas, a Goddeſs
Palace, of a King
Paſtor, a Teacher

Paſture, Ground
Pattern, to copy after
Patron, a Protector
Poplar, a Tree
Popular, loved by People
Practice, Exerciſe
Practiſe, to exerciſe
Preſence, being here
Preſents, Gifts
Princes, King's Sons
Princeſs, a King's Daugh.
Profit, Advantage
Prophet, a Foreteller
Rancour, Hatred
Ranker, more thick
Raſor, the Inſtrument
Razure, taken out
Relic, the Remainder
Relict, a Widow
Recent, new, freſh
Reſent, to be angry
Saver, that ſaveth
Saviour, the Redeemer
Savour, Smell
Starling, a Bird
Sterling, Engliſh Money
Satan, the Devil
Sattin, a Sort of Silk
Senate, a Parliament, &c.
Se'nnight, a Week
Value, Worth
Valley, a Vale, or Dale
Vial, or Phial, of Glaſs
Viol, for Muſic

WORDS *of three Syllables.*

Aſſiſtance, Help
Aſſiſtants, Helpers
Barbara, a Woman
Barbary, a Country
Barberry, a Fruit
Cellery, an Herb
Salary, Wages
Chronical, Continuance
Chronicle, a Hiſtory
Calendar, of Month
Calender, to ſmooth Cloth
Complement, Remainder
Compliment, a Ceremony
Deference, Reſpect
Difference, Diſagreement
Eminent, famous
Imminent, approaching
Exerciſe, Labour
Exorciſe, to conjure
Glutinous, ſticking
Gluttonous, greedy
Ingenious, of quick Parts
Ingenuous, candid, ſincere
Lethargy, Sleepineſs
Liturgy, Common Prayer
Paraſite, a Flatterer
Parricide, a Murderer
Populace, com. People
Populous, full of People
Precedent, Example
Preſident, that preſides
Premiſes, introductory
Premiſſes, Lands, &c.
Principle, a Maxim
Principal, Chief
Propheſy, to foretell

Prophecy, a Thing foretold
Seignior, a Lord
Senior, elder
Vacation, Time of Reſpite
Vocation, a Calling

WORDS *made different in Sound and Signification by the Addition of* e *final*, the Uſe of which ſee in *Page* 7.

BAB, Barbara
Babe, a Child
Bar, Hindrance
Bare, naked
Bit, a ſmall Piece
Bite, with the Teeth
Breath, Air
Breathe, to take Air
Can, to be able
Cane, Staff
Chin, of the face
Chine, a Back-bone
Cub, a Whelp
Cube, a Die
Dam, to ſtop Water
Dame, a Lady
Din, Noiſe
Dine, eat at Dinner
Fat, well liking
Fate, Deſtiny
Fan, to blow
Fane, Weather-Cock
Far, at a Diſtance
Fare, Entertainment
Fin, of a Fiſh
Fine, brave
Gat, did get
Gate, a Door
Haſt, thou haſt
Haſte, Speed
Hop, bitter Fruit
Hope, to expect
Hug, to embrace
Huge very big
Kin, Relations
Kine, Cows
Mad, diſtracted
Made, done
Man, in Stature
Mane, of a Horſe
Mar, to ſpoil
Mare, a Beaſt
Mat, Matthew
Mate, Companion
Met, come together
Mete, to meaſure
Nod, with the Head
Node, a Knot
Not, no
Note, to obſerve
On, upon
One, an Unit
Pat, fit, &c.
Pate, the Head
Plat, of Ground
Plate, of Metal
Plum, to ſound
Plume, a Feather
Quit, to leave
Quite, altogether

Rag, of Cloth
Rage, Anger
Rob, to ſteal
Robe, a long Garment
Rot, to conſume
Rote, by Cuſtom
Scar, from a Wound
Scare, to affright
Scrap, a Bit
Scrape, with a Knife
Sham, a Pretence
Shame, Diſgrace
Sir, Maſter
Sire, a Father
Stag, a Deer
Stage, to ſtand upon
Star, in the Sky
Stare, to gaze
Thin, lean, &c.
Thine, of thee
Trip, to go nimbly
Tripe, of an Ox
Tun, in Weight
Tune, in Muſic
Van, The Front
Vane, a Weather-Cock
Us, from we
Uſe, common Practice
War, fighting
Ware, Merchandize
Win, to get
Wine, to drink
Wan, pale
Wane, to decreaſe

CHAP. VI.

Of RHETORICAL TROPES *and* FIGURES.

A *Trope* is the changing of a ſingle Word in a Sentence from its proper Signification to that of another, bearing ſome Affinity, Agreement, or Contrariety to the former.—And, a *Figure* implies the like Change in all the Parts of a Sentence.

1. A METAPHOR is the Change of a Word from its proper Signification to another, or a Simile intended to illuſtrate the Thing we ſpeak of, without the Sign of Compariſon; as, *He has a ſtony* (i. e. a hard) *Heart. Love is blind* (i. e. without Thought). *He is full of Mettle* (i. e. Life). *The golden* (i. e. pure, untainted) *Age. A Tide* (i. e. Exceſs or Overflowing) *of Paſſion. God is a Shield to good Men*, i. e. guards as a Shield him that bears it againſt the Attacks

and

and Strokes of an Enemy; ſo does the good Providence of God protect good Men from the Power of their Enemies. But ſhould we ſay, *God is as a Shield to good Men*, then it becomas a Similie or Compariſon: So that a Metaphor is ſtricter or cloſer than a Compariſon, and a Compariſon looſer and leſs Compact than a Metaphor.

2. METONOMY is putting one Name for another on Account of the near Relation there is between them, and ſometimes the Effect for the Cauſe, or the contrary; as, *He underſtands the Engliſh Tongue* (i. e. Language) *perfectly*. *Give Ear*, (i. e. Attention). *The Land* (i. e. the People) *mourns*. *Pale Death*, (i. e. Death cauſing Paleneſs).—The Inventor is put for the Invented; as *Mars* (i. e. War) *rages*. The Author for his Works; as, *Read Horace*, (i. e. his Writings). The Inſtrument for the Cauſe; as, *His Tongue* (i. e. Eloquence) *defends him*, &c.

3. SYNECDOCHE implies the Whole by a Part, or a Part by the Whole; as, *He is an honeſt Soul*, (i. e. Man). *A bright Genius*, (i. e. Man). *The Orator with Tropes abounds*, (i. e. elegant Language). *The Soldier* (i. e. Soldiers) *undergoes great Hardſhips*. *Several Winters he dwelt under this Roof*, (i. e. ſeveral Years within this Houſe). *A Ship's Metal*, (i. e. Guns). *He is a good Hand*, (i. e. Workman.) *This is an excellent Bottom*, (i. e. Ship.)

4. An IRONY is diſſembling or changing the proper Signification of a Word or Sentence to quite the contrary, and is uſed by way of Pleaſantry, Rallery, Inſult, or Abuſe; as, *A brave* (i. e. idle) *Watchman indeed to ſleep*. *Your Behaviour and Addreſs muſt certainly engage every Body in your Favour*, (i. e. none). —The Character of the Perſon ironically praiſed: The Air of Deriſion that appears in the Speaker or Deſcriber, ſufficiently diſcovers the Diſſimulation.—

Dryden humorouſly ridicules the *Egyptian* Worſhip in a laughing, ironical Encomium of their Leek and Onion Gods:

" *Th'* Egyptian *Rites the* Jebuſites *embrac'd,*
" *Where Gods were recommended by their Taſte.*
" *Such ſavory Deities muſt needs be good,*
" *As ſerv'd at once for Worſhip, and for Food.*"

5. A CATACHRESIS is the Change of a Word from its proper Signification to an improper one, or it borrows the Name of one Thing to expreſs another; as, *To hold* (i. e. lay) *a Wager. To make* (i. e. teach) *a Dog. An eternal* (i. e. perfect) *Beau. He threatens* (i. e. promiſes) *a Favour.*

6. An ALLEGORY means one Thing by ſaying another, and partakes of the Nature of a Similie, Parable, or Fable. Or it may be termed a Series or Chain of Metaphors continued; as, *Having embarked in this Affair, we have paſt the Shoals, and now fair Gales promiſe to bring us into an agreeable Haven. Venus grows cold without* Ceres *and* Bacchus, (i. e. Love grows cold without Bread and Wine.)—An Allegory ſerves to expreſs our Meaning in diſguiſe, when plain and literal ones may not be ſo ſafe, ſeaſonable, or ſo effectual upon the Perſon or Party we intend to inſtruct by it. It is often uſed for Magnificence and Loftineſs, to raiſe Wonder, and gratify Curioſity.—An Allegory muſt throughout be ſimilar in its Circumſtances to the Cauſe or Story it would repreſent or illuſtrate, and the ſame Metaphor which was choſen at firſt be continued to the laſt.

7. The HYPERBOLE either exceſſively enlarges or diminiſhes the Reality of Things, either by Compariſon or otherwiſe; as, *Swift as Lightning. Whiter*

than

than Snow. Extoll his Fame above the Skies. Snails do not crawl ſo ſlow, &c. *Lighter than a Feather.*

" ——————— Camilla
" *Outſtript the Wind in Speed upon the Plain,*
" *Flew o'er the Fields, nor hurt the bearded Grain;*
" *She ſwept the Seas, and as ſhe ſkimm'd along,*
" *Her flying Foot unbath'd in Billows hung.*"

To magnify to the Height of Wonder Things great, new, and admirable, extremely pleaſe the Mind of Man; but Trifles dreſs'd up in gaudy Ornaments, and an affected Sublime, give intolerable Diſguſt to a Perſon of ſound Diſcernment and refined Taſte. Therefore Temper and Judgment are requiſite both in the *Exceſs* and *Defect* of this Trope; for to admire worthleſs or trifling Things, and to deſpiſe the Reverſe, betrays Weakneſs and Stupidity, and in the latter Caſe, Envy and Malice.

8. A SARCASM is keen and biting, and has the true Spirit of Satyr in it; as, *Phyſician cure thyſelf. Cyrus, thy Thirſt was Blood, now drink thy Fill.*

9. An ANTONOMASIA is putting an Appellative or common Name for a proper Name; as, *the Orator*, for *Cicero*: *the Apoſtle*, for *St Paul*; *he is a Nero*, i. e. a cruel Perſon.

10. A PARABLE illuſtrates and inforces the Senſe by way of Compariſon, or Similitude; as, *He is brought as a Lamb to the Slaughter.*

11. A CLIMAX is a Gradation wherein the Word or Expreſſion which ends the firſt Member of a Period begins the Second, and ſo on; as, *Folly begets Pride, Pride is the Author of Confuſion, and Confuſion of Miſery.*

12. An ANTIMETALOBLE ſignifies two Things ſet in Oppoſition to each other, either by way of Contraſt or Agreement; as, *Contentment is had by ſuiting our Deſires to Things, and not Things to our Deſires.*

ſires. Rich and Poor, Young and Old, are equally ſubject to Death. The Poor are deſpiſed while the Rich are careſſed. Love is a painful Pleaſure. Virtue may be overpowered, but not overthrown.

13. A PARALEPSIS is a pretended Omiſſion of ſome Things purely to make an Advantage by reciting them, and implies a Deſign upon the Hearers; as, *I ſhall ſay nothing of his private Charities, I paſs by his extenſive Bounty in the Education of poor Children and Orphans.*

14. DIASYRMUS is a Figure whereby we ſhortly anſwer, or rather evade a Thing which it would be tedious to mention; as, *What matters it to reply to an Argument foreign to the Purpoſe.*

☞ Though the Names, Number, and Species of figurative Expreſſion, in Diſcourſe and Writing, are almoſt infinite, yet the above-mentioned are looked upon as the principal *ones*; as from them moſt of the reſt are derived, or ſo nearly connected therewith, that the Diſtinctions are ſcarce conceivable, or even neceſſary to be taught at Schools: Though for a more critical Knowledge in the Art of Speaking and Writing, I would recommend to Youth (in their Courſe of Reading for Edification) a critical Peruſal of that fuller Rhetoric laid down in *Dodſley's Preceptor*; out of which I ſhall juſt give the Names and mere Definitions of what he calls the moſt moving Figures of Speech, as the beſt Means of pointing to the ſaid Book for a due Peruſal of the Examples and Illuſtrations, which being there laid down in the moſt practicable and perſpicuous Manner, cannot fail of edifying and improving the Taſte of any Engliſh Scholar who duly peruſes them, but what Youth cannot be ſuppoſed capable of at the Time of learning this Grammar.

1. Ex-

1. EXCLAMATION is a Figure that expreſſes the Breaking out and Vehemence of any Paſſion.

2. DOUBT expreſſes the Debate of the Mind with itſelf upon a preſſing Difficulty. A Man in a ſevere Strain and Perplexity firſt takes up one Reſolution, and then lays it aſide, after thinks another Method more convenient, and then changes again. He is toſſed to and fro with ſtrong Tides of *Paſſion*; and at laſt, after terrible Struggles, ſcarce fixes upon a a final Determination.

3. CORRECTION is a Figure, whereby a Man earneſtly retracts and recalls what he had ſaid or reſolved.

4. SUPPRESSION is a Figure whereby a Perſon in Rage, or any other Diſturbance in Mind, ſpeaks not out all he means, but ſuddenly breaks off his Diſcourſe.

5. OMISSION is, when an Author pretends that he conceals and omits what he declares.

6. ADDRESS or APOSTROPHE is, when in a vehement Commotion a Man turns himſelf on all Sides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves, and Rivers.

7. SUSPENSION begins and carries on a Period or Diſcourſe in ſuch a Manner as pleaſes the Reader all along; and keeps him in Expectation of ſome conſiderable Thing in the Concluſion.

8. INTERROGATION is, when the Writer or Orator raiſes Queſtions and returns Anſwers; not as if he was in a Speech or continued Diſcourſe, but in Dialogue or Conference with his Reader, Auditor, or Adverſary.

9. PREVENTION is, when an Author ſtarts an Objection, which he foreſees may be made againſt any Thing he affirms, deſires or adviſes to; and gives an Anſwer to it.

10 CONCESSION freely allows ſomething that yet might bear Diſpute, or obtain ſomething that a Man

Man would have granted to him, and which he thinks cannot fairly be denied.

11. REPETITION is a Figure which gracefully and emphatically repeats either the ſame Word, or the ſame Senſe in different Words. Care is to be taken that we run not into inſipid Tautologies, nor affect a trifling Sound and Chime of inſignificant Words. All *Turns* and *Repetitions* are ſo, that do not contribute to the Srength and Luſtre of the Diſcourſe; or at leaſt one of them.

12. PERIPHRASIS or CIRCUMLOCUTION uſes more and ſometimes leſs plain Words, to avoid ſome Inconvenience and ill Effect which would proceed from expreſſing a Thing in fewer and plainer Words.

13. AMPLIFICATION is, when every chief Expreſſion in a Period adds Strength and Advantage to what went before; and ſo the Senſe all along heightens, till the Period be vigorouſly and agreeably cloſed.

14. OMISSION of COPULATIVE, is when the Conjunctions or little Particles that connect Words together are left out, repreſent Haſte, or Eagerneſs of Paſſion.

15. OPPOSITION is a Figure whereby Things very different or contrary are compared and placed near, that they may ſet off each other.

16. COMPARISON beautifully ſets off and illuſtrates one Thing by reſembling and comparing it to another, to which it bears a manifeſt Relation and Reſemblance.

17. LIVELY DESCRIPTION is ſuch a ſtrong and beautiful Repreſentation of a Thing, as gives the Reader a diſtinct View and ſatisfactory Notion of it.

18. VISION or IMAGE is a Repreſentation of Things diſtant and unſeen, in order to raiſe Wonder, Terror, or Compaſſion, made with ſo much Life

Life and Emphaſis, that as the Poet has a full View of the whole Scene he deſcribes, ſo he makes the *Reader* ſee it in the ſame ſtrong Light.

19. PROSOPOPEIA, perſonifying, or raiſing Qualities or Things inanimate into Perſons, has two Parts.

The firſt is when good and bad Qualities, Accidents, and Things inanimate are introduced in Diſcourſe, and deſcribed as living and rational Beings.

The ſecond is when we give a Voice to inanimate Things; and make Rocks, Woods, Rivers, Buildings, &c. to expreſs the Paſſions of rational Creatures.

20. CHANGE of Time is when Things done and paſt are deſcribed as now doing and preſent. This Form of Expreſſion places the Thing to be repreſented in a ſtrong and prevalent *Light* before us, and makes us *Spectators* rather than *Hearers*.

21. CHANGE of PERSONS has ſome Variety—— 'Tis moſt commonly when the Writer on a ſudden breaks off his Relation, and addreſſes his Reader.

22. TRANSITION is of two Sorts;

The firſt is when a Speech is introduced abruptly, without expreſs Notice given of it.

The ſecond is when a Writer ſuddenly leaves the Subject he is upon, and paſſes on to another from which it ſeems very different at firſt View; but has a Relation and Connection with it, and ſerves to illuſtrate and enlarge it.

23. SENTENCE is an inſtructive or lively Remark made on ſomething very obſervable and agreeably ſurprizing; which contains much Senſe in few Words.

24. EPIPHONEMA is an Acclamation, containing a lively Remark placed at the End of a Diſcourſe or Narration.

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